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THE NATIONAL THEATRICAL WEEKLY

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

LONDON THEATERS DROP VARIETY

LONDON, May 14.—Eight of the London variety houses will drop that type of entertainment this summer, and replace it with a different kind of show. The theatres to make the change are Clapham, Grand, Kilburn Empire, Putney Hippodrome, Woolwich Hippodrome, Poplar Hippodrome, Camberwell Palace, Islington Empire and Shoreditch Olympia.

Musical revues will be the attraction at the houses named above and at all the County Council has agreed that no objection is to be raised to the sale of intoxicating drinks at all that are used exclusively as a theatre.

The outcome of these entertainments will be watched closely as it is expected that the revenue on account of the drinking will be increased largely and the result may be the entire elimination of variety in the houses.

The audiences are frank in their criticisms regarding the practise of being able to purchase stimulants at revue performances but cannot at variety shows. They say there is no consistency in the licensing matters, and the difference made between revues and variety being entirely out of understanding.

PROTEST FOREIGN ACTS

LONDON, May 14.—By way of further agitation against alien acts, and in order to secure quicker action to prevent the importation of more foreign artists, the Actors' Association, the Variety Artists' Federation, the Musicians' Union and the National Association of Theatrical Entertainers, have appointed committees which are meeting and discussing ways and means to bring a stop to further importation of acts during the present time of theatrical depression. These committees have already met Sir Montague Barlow, the Minister of Labor, and have presented their arguments to him. Some action on the part of the government is expected as a result.

Through the efforts of the Variety Artists' Federation, the Actors' Association, the Musicians' Union and the National Association of Theatrical Employees, a motion is to be made in Parliament by Captain O'Grady, to the effect that all aliens engaged in the entertainment industry in England, be compelled to pay an income tax on their earnings here. This resolution was adopted by all four organizations.

FRENCH SHOWS DULL

PARIS, May 14.—Maurice Desvallieres, a French painter who recently returned from a visit to America, stated that Americans are accustomed to variety spectacles, spicier than anything Paris can offer and think French shows dull. He asserts that American tourists will desert Paris for cities that provide "The strong emotions needed by men living the hectic existence of American business men." He asserts that licentiousness has grown in certain quarters of New York, although there is a large section of the public devoted to noble intellectual aspirations.

"SWEET LAVENDER" TOURING

LONDON, May 14.—Anthony Gordon has taken over the touring rights to "Sweet Lavender" by arrangement with Leon M. Lion, and has sent one company out already, which opened at the Royal, Sheffield. It consists of the same company who closed last month in London with the play, and it will also be seen in Preston, Bristol, Manchester, Nottingham, Liverpool, Leeds, Blackpool, Harrogate, Stratford and Croydon.

SONGWRITER A SUICIDE

LONDON, May 14.—Archie Joseph Naish, concert artist and song writer, committed suicide by jumping through a window at 96 Cambridge street. At the inquest it was revealed that there was insanity in the family, as it was shown there was no financial or other reason for the act.

"WEEK IN A NIGHT" CLEVER

LONDON, May 14.—A new musical revue, "A Week In A Night," was given its premiere at the Hippodrome, Boscombe, and managed to hit the proper spot with those who lean toward entertainments of the frothy fun and frolic type. The book and lyrics are by Sam Mayo, with music by Sam Martin. Dion Titheradge made the production.

The vein of plot depicts what is supposed to be a week of gaiety crowded into an evening's performance. In the first episode we witness a wedding and then are led through a shimmering maze of sartorial splendor on a slumming trip that includes Chinatown and other points of interest. The episodes give way to some clever satire, a colorful ensemble or a bright specialty that makes for good entertainment.

Sam Mayo is featured in the cast which includes Renee Burnham, Mabel Marks, Gordon Keith and Jenny Robbins.

WHITEMAN AT GRAFTON GALLERIES

LONDON, May 14.—"The Collegians," an orchestra which had scored a big hit at the cabaret in the Grafton Galleries, and which has also appeared at the Alhambra and Coliseum, left the Grafton Galleries suddenly after a disagreement with the management. Paul Whiteman and his orchestra replaced them immediately, drawing bigger business than ever to the place. Paul Whiteman's wife, Vanda Hoff, is also appearing at the Grafton, where she is a big success.

"CHARLEY'S AUNT" FILM IN COURT

LONDON, May 14.—Mrs. Marguerite Blanche Brandon-Thomas, widow of the late Walter Brandon-Thomas has been granted an injunction restraining Elis Elliss, an actor, and Bertram Phillips, a motion-picture producer, from infringing her copyright in "Charley's Aunt," a play by her late husband, by making a film of that play. She stated that she had sold the motion-picture rights to the Ideal Films, Ltd.

SMALLPOX CLOSES TOWN

LONDON, May 14.—All places of entertainment in Nelson are closed down and will continue to be for an indefinite period, owing to an epidemic of smallpox now raging. Despite the small population there are now fifty cases of the disease reported.

"POLLY" TO TOUR

LONDON, May 14.—The Chelsea version of "Polly" closed last week and the production is expected to go on tour. The play was a sequel to the successful Hamersmith Lyric's version of "The Beggar's Opera."

PICCADILLY ORCHESTRA IN VAUDE

LONDON, May 6.—M. de Groot, of the Piccadilly Hotel, has entered vaudeville at the head of his orchestra. He opened at the Palladium. His programme did not include any popular jazz numbers.

"GREEN GODDESS" FOR LONDON

LONDON, May 14.—George Arliss in "The Green Goddess" will come to the St. James Theatre in early autumn. The play has already been done with success in the leading cities of America.

REVUE ACTRESS IN CABARET

LONDON, May 14.—Beatrice Lillie, the leading lady in "The Nine O'Clock Revue" at the Little Theatre, has joined the cast of the revue at the Queen's Hall Roof cabaret.

"TRESPASSES" FLOPS

LONDON, May 6.—Edward Percy's play, "Trespases" closed at the Ambassadors Theatre after a short run of six nights. The play met with adverse press reports.

MGRS. PROTEST BROADCASTING

LONDON, May 14.—Friction is prevalent between the British Broadcasting Company and the theatre and music hall managers as a result of the latter group refusing to permit the broadcasting of plays and the broadcasting of artists' endeavors. Committees to protect the entertainment field in this matter have been appointed which cover all branches of the field. Walter Payne, chairman of the Theatrical Managers' Association, announced that the members of his organization will not entertain any contracts with artists who do broadcasting.

C. B. Cochran stated that in his estimation broadcasting was harmful to theatrical business and that he would not permit any artists in his employ to perform for wireless transmission.

In a statement issued by the British Broadcasting Company, the concern refutes the statement that broadcasting is injuring the theatre. They say that broadcasting helps the theatre and they want to work in harmony with the managers and actors. For tonight they announce that the performance of the National Opera Company will be broadcasted and that they have sufficient contracts made to keep artists busy broadcasting until next December without making it necessary for them to ask the T. M. A. to aid them in this work.

PARIS TO SEE "EMPEROR JONES"

PARIS, May 14.—Eugene O'Neill's play, "The Emperor Jones," will be played at the official residence of Raoul Peret, president of the Chamber of Deputies, at the Franco-American fete on June 3.

Benaglia, said to be the only negro actor in Europe, will have the role created in America by Charles Gilpin, an American negro actor. Benaglia was discovered during the war and has since appeared in a number of productions at the Odeon. The French version of the O'Neill play will be done at the Odeon later, under the direction of Gemier.

O'NEILL PLAYS FOR LONDON

LONDON, May 14.—Eugene O'Neill's "The Hairy Ape," is to be produced in London shortly by Charles B. Cochran, who some time ago also promised to present O'Neill's "The Emperor Jones." Since the success of Pauline Lord in "Anna Christie," a new volume of dramas containing three of the playwright's best known plays are being published including the above mentioned plays and "The First Man." London theatregoers who have grown enthusiastic over O'Neill, are eagerly looking forward to more of the author's works.

NORA BAYES A BIG HIT

LONDON, May 14.—Nora Bayes at her re-appearance here at the Coliseum recently created a sensation with her performance. It is several years since she appeared here and the theatre patrons do not seem to have forgotten her. After singing several numbers she was recalled and had to respond to encore after encore. She was booked here by William Morris the American representative for Sir Harry Lauder.

"ROOF AND FOUR WALLS" CLOSING

LONDON, May 14.—"A Roof and Four Walls" will close at the Apollo Theatre next week, after a very successful run. Its withdrawal from the house is due to the fact that Tom B. Davis must give up his lease, after holding it for twenty-three years. Miss Neilson Terry will take the play out for a tour early in August and play it until Christmas.

LESLIE STEWART CO. FORMED

LONDON, May 14.—Leslie Stuart, the composer of several operas and also the late Eugene Stratton songs, has organized a limited liability company for purpose of producing his own future works. The company is capitalized at £5,000.

"GIBOULETTE" IS CLEVER

PARIS, May 14.—"Giboulette," a new musical comedy by Robert de Flers and de Croisset and a score by Reynaldo Hahn opened at the Varieties here last week and was enthusiastically received. The story of the play, somewhat on the "Cinderella" type, concerns one "Giboulette," a country girl who brings her fruits and vegetables to the Paris market. She has her palm read by an old fishmonger who foretells several seemingly impossible conditions, all of which are later met. She meets a young gentleman who has just been betrayed by his mistress and they fall in love. When he falls asleep in her cart she carries him off to her farm in the country. Naturally they quarrel but are later reunited after "Giboulette" has become a famous singer. The fortunes of the young lovers are watched over by an old fellow who once played Rodolphe in "La Vie de Boheme." The costumes are fine and the play is delightfully staged. The book is good and the music is delightful and at times almost classical. Mlle. Edmee Favart has the title role and Jean Perier does fine work as the old actor.

OPPOSE REVUE COSTUMES

LONDON, May 14.—The local Watch Committee of Sunderland are opposed to the wearing of abbreviated costumes by some of the touring revues which visit the city. They informed the theatre owners, that owing to complaints by patrons, they must keep a watchful eye on all productions they play in the future or they may not have their licenses renewed when they apply for it.

CONCERT FOR JEAN BEDINI

LONDON, May 14.—Jean Bedini was the guest of honor at the concert held by the Magicians' Club recently. He brought with him, Sidney Howard, the American performer. Another guest of honor was Mr. Rea Fitch, formerly secretary of the American Magicians' Union, who conveyed the best wishes of Harry Houdini, president of the American and British Magicians' Union.

"THE FIRST STILE" OPENS

LONDON, May 14.—"The First Stile" is the name of a new play by Elsie Hayes, which has been presented by the Play Actors at the Kingsway Theatre. In the cast are Phyllis Stuckley, Ruth Bower, Marjorie Clark-Jervoise, Winifred Evans, Peggy Evans, Doris Scott, Ivan Samson, Antony Holles, Sydney Paxton, William Bradford and Charles Maunsell.

"THE FOLD" TO TOUR

LONDON, May 14.—A number one company of "The Fold" will open an Autumn tour at the Repertory, Nottingham, on September 17. The company is being sent out by the Marchioness of Townsend. Barry O'Brien is arranging the tour.

TEMPORARY HUSBAND OPENS

LONDON, May 14.—"Her Temporary Husband" opened at the Duke of York's Theatre last week, and with it brought Edna Best back to the West-End, after an absence of several years. In her support are A. E. Matthews and George Tully.

ACTOR DIES ON SEA

LONDON, May 14.—Charles Workman, who appeared in Gilbert and Sullivan productions, died while at sea on the way from Japan to Hong-Kong, May 1. His wife died on the same tour a few months ago.

CONNIE EDISS RETURNS

LONDON, May 14.—Connie Ediss made her re-appearance in variety last week at the Palladium in a sketch by Keble Howard.

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TWO COMPANIES TO PLAY SAME SHOW IN BROADWAY THEATRES

"Blossom Time," Number One and Two, Called to New York, Where on Monday Night in Theatres Opposite Each Other, They Will Play—Both Have Had Previous Engagements in New York

For the first time in the history of the theatre two companies of one production which ran sixteen months in New York, will return here and play in opposition to each other in theatres located across the street from each other. The companies will be the number one and two of "Blossom Time" and the theatres they will occupy will be the Forty-fourth and Shubert Theatres on Forty-fourth street. The opening will be next Monday night.

The decision to bring both companies to New York and have them appear simultaneously was made by Lee Shubert last Monday. Mr. Shubert arranged to bring the No. 2 company this week playing Brooklyn into New York immediately after closing Saturday and the manager of the No. 1 Company playing at the Great Northern Theatre, Chicago, was directed to return to New York immediately after the performance of next Saturday night, when the Chicago engagement is ended.

This decision was made after Mr. Shubert had received an unusual number of requests for the return of the "Blossom Time" company after the completion of the road engagement. Then again he calculated that with the New York City Jubilee and Pageant which is to take place the end of this month in progress there would probably be close to 2,000,000 visitors in the city with the result that the presentation of the operetta by the two companies would prove most lucrative. Then again another angle on which business is calculated to come on is the giving of an opportunity to those who had previously seen either the number one or two company in the production to see the other company play it and make comparisons.

According to present plans the No. 1 Company will be housed at the Shubert Theatre and the other company at the Forty-fourth Street Theatre. The houses will both be scaled at \$2.50 top for orchestra seats, with the possibility that the Le Blang agency will be called upon to handle seats for the upper portion of both houses at the cut-rate counter. An endeavor will be made to keep the lower floor seats out of the cut-rate agency. The Forty-fourth Street Theatre has a seating capacity of 1,444, while the Shubert has a capacity of 1,395, making the combined capacity 2,839.

The first New York performance of "Blossom Time" took place at the Ambassador Theatre on September 29, 1921. The attraction was acclaimed an instantaneous hit from the start with the result business was very big until the show closed for the summer on July 1, 1922. After a vacation for the cast until August 7 the attraction reopened at the Ambassador and ran there until October 2, when it moved to the Jolson Theatre.

It ran there until October 21, 1922, when the company closed and went to the Lyric Theatre, Philadelphia, where it remained until March 10, after which it moved to the Apollo Theatre, Chicago, where it opened on March 12 and ran for six weeks, after which it moved to the Great Northern Theatre where it will end its engagement on Saturday night.

The No. 2 Company continued the run of the other company when it began its career at the Century Theatre on October 23, 1922, and remained there until January 27 of this year. After the company closed at the Century it went on tour, playing the various week stands in the East until March 12, when after the departure of the No. 1 Company from the Lyric on March 10 the second company replaced it on March 12 in Philadelphia by continuing the run at the Adelphi, which was concluded last Saturday night.

There have been two productions of the same name, or two similar productions on Broadway at the same time in the past, but there were never two companies of one production running in New York or any part of the United States sponsored by the same management playing in opposition to each other.

The length of the run of the two companies has not as yet been determined, but it is expected that they will continue until late in June, with probably one of them continuing after that period.

The Forty-fourth Theatre has been vacant since the failure of the Producing Manager's production of "As You Like It," which was to have established the American National Theatre, several weeks ago. The Theatre Guild's production of "Peer Gynt" is now in the Shubert and will close its run on Saturday night to make way for the opening of "Blossom Time."

The Shuberts will launch a big publicity campaign on the proposition and will endeavor to have the dramatic critics of the daily papers review both companies and make comparisons.

MIXUP OVER OPENING TIME

MONTREAL, Can., May 14.—There is a big mixup in this city over the opening hours of the various theatres as a result of the difference of opinion regarding the adoption of the new daylight saving rule. As a result of this it is with great difficulty that curtain raising time in the theatres can be judged.

At present the Princess, Imperial and His Majesty's Theatres are operating on the Daylight Saving schedule, while the Allen, Loew's and Capital Theatres are running on Standard time. Railroads throughout the Dominion operate on the Standard schedule.

BRADY COMPLAINT DISMISSED

The Grand Jury which has been hearing the evidence in the case of William A. Brady, and three members of the cast of "La Flamme" for alleged violation of the Sunday law, reported that no indictment had been found.

Mr. Brady and the three players—John Cromwell, Jack Grieves and Mae Hopkins—were held for trial by Magistrate Levine after a complaint had been made by the Rev. Harry L. Bowlby, secretary of the Lord's Day Alliance. At the request of the attorneys for Mr. Brady and the players, the case was taken before the Grand Jury and the dismissal of the complaint resulted.

The case promised to be a test of the Sunday law which prevents the giving of legitimate shows. Brady wanted to test the law and find out why concerts and picture shows could be run but not dramatic or legitimate shows, and so gave the performance.

He expected a test case before a Jury but the Grand Jury failed to indict.

A. E. A. ELECTION ON JUNE 4

The annual meeting and election of officers of the Actors' Equity Association will take place at the Hotel Astor on Monday, June 4. The regulation ticket is as follows: President, John Emerson; First Vice-President, Ethel Barrymore; Second Vice-President, Grant Mitchell; Recording Secretary, Grant Stewart, and Treasurer, Frank Gilmore.

Among the nominees for places on the Council are Edmund Breeze, Frederic Burt, Will Deming, Leo Ditrichstein, Malcolm Duncan, Elsie Ferguson, Henry Hull, Doris Keane, Otto Kruger, Bert Lytell, Bruce McRae, Ralph Morgan, Rollo Peters, Echlin Gayer, Joseph Santley and Ernest Truex.

MUSICIANS AIRING TROUBLES

A delegation representing the Musical Mutual Protective Union, local 310, which was outlawed from the American Federation of Musicians two years ago, were sent to St. Louis last Saturday for the purpose of interesting delegates from all parts of the country in their endeavor to have their side of the trouble with Federation President Joseph N. Weber laid before the meeting. These delegates will endeavor to get the Federation, which is in session in St. Louis this week, to consider the reinstatement into the Federation of the M. M. P. U., and they will also participate in a move to defeat Weber in his efforts to be re-elected president of the Federation.

SMALL BELIEVED ALIVE

Ambrose J. Small, millionaire theatre man who disappeared from his home in Toronto on December 1919 and has been missing ever since, may still be alive.

Blackstone, the magician, back from a western trip, says that he saw Small in Juarez, Mexico, long after the theatre man had disappeared.

Blackstone declares he is sure the man he saw was Small—as he knew him well and at one time was associated with him in a business way.

Small was very wealthy and a reward for \$50,000 for information which leads to locating him is being offered.

"GOD OF VENGEANCE" TRIAL ON

The trial of the cast and managers of "The God of Vengeance," charged with producing an obscene play, began last Monday before Judge McIntyre and a jury in the Court of General Sessions.

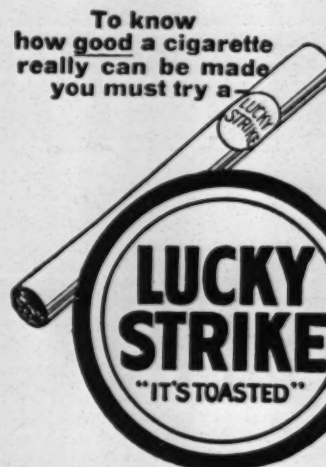
Harry Weinberger, one of the producers of the play, who is also an attorney, defended the accused, including himself. He reported that Rudolf Schildkraut, the star, was sick in bed and that Virginia McFadden, another member of the cast, was out of town but would be represented by counsel. The indictment against the producers was returned on complaint of Rabbi Joseph Silverman and other prominent Jews. In addition to those already named, the following are on trial: Esther Stocton, Marjorie Stewart, Irwin J. Adler, Mae Berland, Samuel Caffé, Morros Carnovsky, Dorothea Nolan, Aldeah Wise, Lillian Taiz and James Neighan.

Frederick J. Sullivan, counsel for Michael Selwyn, manager of the Apollo Theatre, where the piece was showing at the time of the indictments, asked that Mr. Selwyn have a separate trial if it was determined that "The God of Vengeance" was obscene. To this Judge McIntyre assented, saying he did not wish to preside at Mr. Selwyn's trial, since he was at one time counsel for the Selwyns before going on the bench.

"The God of Vengeance" originally opened at the Provincetown Theatre and created sufficient interest there to be taken over by Harry Weinberg, who transferred it to the Greenwich Village Theatre. The sensational play subsequently outgrew the Greenwich Village Theatre and was transferred to the Apollo for a Broadway run. It was during its appearance here that the indictments were lodged against its players and management. The piece is now having a supplemented season at the Greenwich Village Theatre.

ELTINGE THEATER CLOSES

With the closing of "Morphia" at the Eltinge Theatre last Saturday night, the house went dark for the balance of this season. It will reopen early in August with a new A. H. Wood's show, as yet not selected.



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N. V. A. BENEFITS PACK THREE BIG NEW YORK THEATRES TO THE DOORS

Metropolitan Opera House, Hippodrome and Manhattan Filled to Overflowing and Enthusiastic Audiences Witness Greatest Bills of Years—Fortune Raised in Single Night

Over one hundred thousand dollars was added to the sick and charity fund of the National Vaudeville Artists Club on Sunday night, May 13, when more than fifteen thousand people crowded into the Metropolitan Opera House, the New York Hippodrome, and the Manhattan Opera House to witness the greatest shows ever given for a charitable cause. This hundred thousand dollars, and more, was secured, not only through the receipts of the theatres, but also through a souvenir program, which contained more than four hundred and sixty pages, and from a viewpoint of color and appearance, was a triumph of printer's art. The program alone is said to have netted the National Vaudeville Artists Club over fifty thousand dollars. About twenty thousand copies of these programs were printed, and sold for fifty cents apiece in the Metropolitan and the Hippodrome, and for twenty-five cents at the Manhattan Opera House. At eight o'clock, each theatre had sold out its quota of programs, although a great demand was still in force for them in each theatre.

The list of acts who appeared in each house reads like a blue book of theatre, and to balance it, the most exclusive representatives of New York's "Four Hundred" appeared in the "front" at the Metropolitan Opera House. The famous diamond horseshoe at that theatre, never held a more distinguished list of occupants for one performance.

The various committees in charge of different phases which helped put over all three shows had outdone themselves, and left a record which shall long stand unrivalled. The General Central Committee consisted of: E. F. Albee, William Fox, S. Z. Poli, J. J. Murdock, Gus Sun, Frank Keeney, Walter Reade, John Harris, Marcus Heiman, F. F. Proctor, Martin Beck, Wilmer and Vincent, Jules Mastbaum, A. J. Brylawski, Fred Schanberger, Maurice Goodman, Pat Casey, Marcus Loew, B. S. Moss, Alexander Pantages, Harry Davis, W. S. Butterfield, Nathan Gordon, Mike Shea, and James Moore. The general executive committee included: Edwin G. Lauder, Jr., Arthur M. Loew, Mark A. Luescher, W. J. Sullivan, Jack Loeb, L. E. Thompson, and David Loew.

The enormous amount of publicity attracted to the benefit was through the efforts of a committee consisting of: Glenn Condon, Marian Spitzer, Floyd Scott, Walter Kingsley, John H. Raftery, Joseph Davis, John Pollock, Walter Winchell and George M. Young. The programs for the various theatres were arranged by Edward V. Darling, I. R. Samuels, Jack Dempsey, Clark Brown, J. H. Lubin, George Gottlieb, Arthur Blondell, John J. Collins, Harvey Watkins, Jules Delmar, D. S. Simmons, Lawrence Golde, Pat Woods and Harry Mondorf. Those who were responsible for the beauty of the souvenir program, and its financial success, were Elmer Rogers, Edward Oakford, A. L. Robertson, and John Bryam.

The orchestras in each of the three theatres consisted of picked men from the various Keith orchestras in the New York theatres. Benjamin Roberts conducted the Metropolitan orchestra, Julius Lenzberg, the Hippodrome orchestra, and Nathan Kamern, the Manhattan Opera House orchestra.

The show at the Metropolitan Opera House was started by an imposing array of 250 members of the Keith's Boys Band, led by Edwin G. Tracy, their director, all on the stage of the theatre. Henry Chesterfield, secretary of the National Vaudeville Artists Club, then appeared and offered the thanks of the organization to the patrons and public for the wonderful support they had given the artists, and then introduced Lowell Sherman, who of-

ficiated as master-of-ceremonies for a while. Yorke and King were the first of the artists to appear and started the laughter and merriment with their clowning. Harland Dixon, with Marie Gallahan and the Sixteen Sunshine Girls, followed with their dancing and showed why they were at the Palace for two weeks. Pat Rooney and Marion Bent, assisted by their Kings of Harmony, followed and gave dancing of another type. The Briants gave their "Dream of a Moving Man" and had the grand opera patrons hysterical with their pantomime comedy. Jack Lewis now took the role of announcer and brought on Vincent Lopez and his orchestra, who rendered several selections. Lewis and Dody then sang several verses of their famous "Hello, Hello, Hello" song. Peggy Wood apologized for not being able to sing, but was adorable in the manner of her apology, and after clowning for a bit, introduced Lester Donohue, an American concert pianist, who rendered a rhapsody on the Ampico, stopping to let the mechanical pick up the parts which he had recorded.

An ovation lasting almost five minutes greeted the appearance of George M. Cohan, who sang and danced a number from "Nellie Kelly" with the vim and spirit of a two-year-old, while Lou Silvers conducted the orchestra for him. Another of America's greatest favorites followed, Eddie Leonard, who sang "Ida" and then introduced Benny Leonard, stating that he wished he was his brother. The lightweight champion told some stories and did a clever comedy recitation.

The Fairbanks Twins were the next to dance into view, and on leaving, made way for Eleanor Painter, who appeared in the costume worn in "The Exile" and sang a number from that show. Lionel Atwell recited and then Ben Bernie and his boys jazzed things up for several minutes. Bernie introduced Rae Samuels, and had his orchestra play for her while she sang "Louisville Lou."

Chic Sale gave some of his rural characters and made way for Grace La Rue, who rendered two numbers. Ann Pennington and Brooke Johns, assisted by a large chorus from "Jack and Jill," danced, played the banjo, and sang. George White and Harry Wardell clowning for a bit, and White did a buck dance, stating it was the last time in his life he would do that type of dancing.

Charlotte Greenwood sang and swung her legs and arms around the stage and was followed by Val and Ernie Stanton, who held a conversation in "English as She Is Not Spoken." Evelyn Law, from the "Follies," gave a remarkable exhibition in kicking. Queenie Smith and Fred Hildebrand did a comedy number from "Cinders," which had closed, and were followed by Eddie Cantor, who kept the laughs coming with some clowning. Nancy Welford and eight boys who were in "Cinders" with her, sang and danced amidst tumultuous applause.

One of the most artistic and most beautiful pieces of staging ever seen came with a Ben Ali Haggin interpretative tableau in six scenes, which had, in addition to its beauty, some wonderful dancing. Bert Savoy and Jay Brennan told their troubles for a few minutes, while the audience screamed with laughter. Will Rogers spoke about timely things in a humorous vein and kept the laughs going. Julian Eltinge sang and showed how beautiful a woman can be, even though a man is the woman. Mlle. Marguerite and Frank Gill, from the "Music-Box," danced sensationally, and Thomas Burke, who followed, sang. Fleurette Joffries made her debut on a stage with a voice which

(Continued on page 25)

DIXEY CHALLENGES LACKAYE

A supposed feud which has existed for fifteen years between Wilton Lackaye and Henry E. Dixey, who have been appearing with "The Circle," which closed in Worcester, Mass., last Saturday night, waxed sufficiently hot last Friday, according to reports from that city, to prompt Dixey to challenge Lackaye to fistic encounter for a side bet of \$1,000. Lackaye passed up the def, saying that he preferred to ignore Dixey entirely as he has been doing for years.

When Dixey learned that Wilton had refused to take his challenge seriously, it further aggravated him and prompted the remark, "He's yellow to the core."

"I haven't spoken to him all season. Now the season is over and if he is any kind of a man he will step up and take a lacing or give me one. He says I am an old man. Nobody can make an old man of me and get away with it."

Dixey further averred that Lackaye has continually stepped on his lines and crabbled his work all season. This is said to have precipitated the challenge.

When interviewed regarding his stand in the matter Lackaye said, laughingly: "I will not post \$1,000, \$100 or \$1, and can only ignore the challenge as I have ignored Dixey all season. If he insists on fighting, as challenged party I have the choice of weapons, and I'll meet him in a spelling bee; or I'll fight him with books at twenty yards, I to have the deadlier weapon, Dixey's 'Reminiscences of Forty Years on the Stage'; or I'll suggest that we both submit to examination by Worcester's leading insanity expert." He denied that he had interfered in any way with Dixey's work.

While the controversy was raging members of the company were grinning and trying to be neutral, expressing the opinion on the side that neither man could hold up his hands for a full three minutes of milling.

THREE PLAYS WIN IN TOURNAMENT

The Little Theatre tournament in which twenty of the little theatre organizations took part last week, resulted in three being picked to repeat at the prize performance on Saturday and each given the \$100 award by Walter Hartwig, general manager of the contest, at the matinee. After the night performance the judges gave the Belasco trophy, a silver cup, to the East-West Players of Manhattan. The qualifying presentations for the matinee prizes were "The Crow's Nest," by William Manley, produced by the Fireside Players of White Plains; "The Clock," by Robert Courtney, produced by the Garden Players of Forest Hills, and "The Little Stone House," by George Calderon, done by the East-West Players.

The judges of the contest were Forrest Davis, of the New York Tribune; Alfred Brown, playwright; Mrs. Francis F. Dubuc, of Arts and Decorations; Miss Vera Mikol, of the Daily News, and Miss Martin Leonard, actress-manager.

"VALUE RECEIVED" GETTING MONEY

Despite the divided opinion of the dramatic reviewers as to the chances of Ethel Clifton's new play, "For Value Received," which opened at the Longacre last week, with Augustin Duncan and Maude Hannaford featured in the cast, the play seems to have hit and has been doing good business. It is a small cast play that requires but one setting for the three acts. According to the management, it can show a profit if all the tickets were disposed of at the cut-rate agency. Then, too, the title and substance matter of the play is looked upon as sure-fire picture material, one big film company having already offered \$10,000 for the screen rights.

NEW COHAN SHOW OPENING

Headed by George M. Cohan the members of the "Rise of Rosie O'Reilly" company which opens at the Tremont Theatre, Boston, next Monday night, will leave New York Saturday morning for Boston on a special train.

FOUR CHICAGO THEATRES CLOSE

CHICAGO, May 12.—With the approach of summer, four more theatres will be dark after tonight—one of them for only six days.

"Sally" which has had a degree of success at the Colonial leaves tonight for Milwaukee where it plays its final week of the season; "Cat and The Canary" leaves the LaSalle after a record run this season of thirty-six weeks; Mme. Petrova in "Hurricane" departs from the Olympic after an unsuccessful attempt to make the public take an interest in her venture; and "Tangerine" leaves the Garrick. The Garrick will remain dark until next Saturday when Raymond Hitchcock opens with "Hitchy Koo, 1923"; where he expects to remain throughout the summer. This is the only attraction promised for next week and Hitchcock has chosen an unusual night for his opening—Saturday, May 19.

Out of sixteen theatres in the loop, five will be dark beginning next week; they are, the Blackstone, Illinois, Colonial, La Salle, and the Olympic.

The other theatres are offering the following attractions: The Howard Brothers in "The Passing Show" which is doing good business at the Apollo is scheduled to end its Chicago run on June 2; on that same night, William Hodge will leave the Studebaker. On June 3, "The Dancing Girl" will replace the Howard Brothers and the Shuberts will try to hold this offering through a summer run. Next week will be the final one for Frank Keenan in "Peter Weston" but the Harris will offer Donald Brian in a new comedy entitled "Rolling Home" on May 20; "Blossom Time" at the Great Northern; Eugene O'Brien in "Steve" at the Princess; "Two Fellows and a Girl" at Cohan's Grand; "Why Not" at the powers; "Light Wines and Beer" at the Selwyn; "R. U. R." at the Cort; "Peter and Paula" at the Playhouse; and "Up the Ladder" at the Central.

"LADY BUTTERFLY" CLOSES

"Lady Butterfly," the Oliver Morosco musical production, closed its metropolitan run at the Astor Theatre last Saturday night, to make way for James Barton in "Dew Drop Inn," which opened there this week. The Morosco show proceeded to Boston, where it opened at the Shubert Theatre last Monday night.

"Lady Butterfly," which originally started at the Globe Theatre, is said to represent a production outlay of more than \$100,000. At the beginning the attraction was saddled with a \$5,000 weekly rental and an over-burdened payroll that made it practically impossible to show a profit. When the piece was transferred to the Astor, considerable shaving on salaries was done, which prompted several members to step out of the cast to be replaced by less expensive ones.

Under the new arrangement the show is said to have held its head up but has not yet yielded a profit. However, the show was used as exploitation for the sale of stock for the Morosco Holding Company and is said to have more than served its purpose from that angle.

TAB BOOKING OFFICE OPENS

BATTLE CREEK, Mich., May 14.—The Bijou Theatrical Enterprise Company will establish an office in Battle Creek for the booking and routing of tabloids in the State of Michigan, due to the success of musical tabloids in the middle west and the many small cities able to support such shows for three or four days. The booking of these towns will facilitate the booking of theatres operated by the Bijou Company and beginning September 1, a booking department will be opened at the Battle Creek offices. E. H. Rathbun will be in charge of the booking department and it is expected that a route will be laid out covering ten weeks for the first class tabloid productions.

"SUNSHINE" OPENS MAY 18

"Sunshine," a new comedy by Roy Milton, will be given its premiere at the Stamford Theatre, Stamford, on Friday evening, May 18, under the direction of Albert James. The cast includes Betty Alden, Eleanor Ryan, Laura Alberta, Calvin Thomas, Louis Kracke and others.

MAXWELL'S INDICTMENT IN "POISON PEN CASE" ASTOUNDS MUSIC WORLD

President of American Society of Composers, Authors and Publishers and Representative of Ricordi & Co. to Return from Europe to Answer to Terrible Charges

The music world received the shock of the decade late last week when the news broke along Broadway, that George Maxwell, American representative of the big Italian music house of G. Ricordi & Co. and president of the American Society of Composers, Authors and Publishers, had been indicted on a charge of forgery in the third degree, and a misdemeanor after the receipt of scurrilous letters by Allan A. Ryan, the financier, reflecting upon the latter's wife. A sensation such as New York has not experienced in years was created when the details of the charges were told.

For years past a flood of "poison pen" letters, some of which have wrecked the homes of well known families have been pouring through the mails, all of them carrying threats to reveal mysterious secrets involving prominent people and mentioning matters that are unprintable.

Maxwell is now abroad and since his leaving this country a few weeks ago a score or more witnesses in the big investigation which is being conducted to clear up the letter writing mystery has been on. Maxwell's name appeared early in the hearings as in the Ryan letters as well as others, he was mentioned in connection with the charges against the women.

Ryan brought the matter to its climax and having every confidence in his wife turned the letters over to the District Attorney's office and the investigation started. Handwriting experts, and others are said to have furnished the information upon which Maxwell was indicted. Letters received by Mr. Ryan, written in typewriter, are said to have been signed in a hand very similar to Maxwell's writing.

His friends, and they include many prominent people in society and the world of music are positive in their statements that Maxwell could not have done such a thing, that he is too high a type of man to ever conceive such an idea to say nothing of doing it. The general belief among Maxwell's friends and acquaintances is that in some manner he has become involved in the workings of the mind of an insane and degenerate person. Friends of his declare that he had himself for a number of years received letters of the nature of those revealed in the Ryan matter, that he had been accused of unprintable crimes and had vainly tried to find their author and failing had finally made up his mind to forget the matter.

Maxwell lives in an apartment on West 90th street, and was generally supposed to be a bachelor but the investigation reveals that he was married many years ago and has a daughter of eighteen who lives with the mother in West 84th street. The wife

also is said to have been singled out as a recipient of some of the anonymous letters.

Among the witnesses called before the Grand Jury in the investigation were Julian Rosenthal, manager of the Society of Composers, Authors and Publishers, E. C. Mills, of the Music Publishers' Protective Association, and others in the music field, all of whom declared that they believed some terrible mistake had been made in placing the blame for the terrible missives at Maxwell's door. Maxwell, his friends declare will not wait for extradition proceedings to bring him back to this country but will return at once to face the charges.

He is a tall, upstanding Scotch-Englishman, cold and reserved in manner, careful and fashionable in dress and low in speech, outspoken nevertheless, regarding the average American upon he looked with considerable contempt. Maxwell's attitude in the handling of the affairs of the American Society of Composers, Authors and Publishers, is held by many to be responsible for the intense feeling against it on the part of the motion picture theatre owners, who despite their efforts to combat it are legally forced to pay royalties to the organization. Maxwell has been many times told that a campaign of publicity informing everyone of the society's aims and benefits, would clear the situation up completely but with a hand of iron he has handled matters as he wished and the members of the society, many of whom criticized him severely bowed to his will in handling the organization.

A few nights before his departure for Europe the organization gave him a farewell dinner and presented him with a valuable wrist watch as a token of their regard. He is well known around the Metropolitan Opera house where owing to his representation of Ricordi & Co., he is a figure of some importance. The Italian music publishing house owns the rights to all the Puccini operas and others as well and are in a position to dictate in many things to the world's big opera house. As their representative, Maxwell is a big man in operatic circles and so strong is the Ricordi house that its influence on American grand opera is great. In the social world, Maxwell is well known and is said to number among his friends a number of the big financial figures of New York.

Late editions of the New York daily papers thus printed cables to the effect that Maxwell will return to the United States immediately to answer the charges and will not await extradition proceedings. His friends point to this with much satisfaction and declare it to be proof positive of his innocence.

ARBITRATE CONKLIN-GOLDEN CASE

The question as to the exact interpretation of a run of play contract as used in the new Equity agreements is expected to be decided this week by arbitrators who have been chosen to arbitrate the action for \$3,600 recently withdrawn from the Supreme Court by Frederick Conklin, actor, who was suing John L. Golden for that sum. The producer and his attorney, Nathan Burkan, contend that after one season the run of play contract does not hold. The actor and his counsel, Chas. L. Kahn, say that a run of play contract means just what is implied by the term. The arbitrators chosen are Harry Browne, actor, playing in "The Fool" company, for Conklin, and Silvio Hein, composer, has been selected to act for Golden.

Two years ago Conklin started an action in the Supreme Court against John L. Golden, for \$3,600, the sum representing one year's salary at the rate of \$75 per week. In his complaint, the actor alleged that he had been hired by Golden for the part of the herdsman in "Lightnin'," opening in the show in June, 1919, with a run of play contract for the season. On July 31, 1920, he claims that he was discharged by Golden, who told him that his contract was only good for one season.

Suit was brought by Conklin on the ground that a run of play contract means just that, and if only for one season. Golden had started another season by keeping him in the cast an additional month after the year had expired on the original contract.

The question has never been decided in court as applied to this particular case and arbitration was agreed upon by both sides previous to withdrawing the case from the courts.

ROGERS LEAVING BROADWAY

Will Rogers will not return to Broadway for personal appearances until five years after he concludes his present engagement in "The Ziegfeld Follies" at the New Amsterdam Theatre on June 9. Rogers promised Ziegfeld last week that he would remain with the attraction until the completion of the week of the first year's celebration of the run of the attraction.

He stated that his intentions were upon his departure to devote his time during the next five years to the making of two-reel comedies and that during that period he would find no reason to journey to New York. He stated that offers for bookings to appear in various California theatres and at dinners had been made to him, had been rejected, as he does not want to make any personal appearances after he leaves New York. He will begin his film work about August 1.

MUSICAL STOCK FOR MORRISON'S

Morris and Bernard have leased Morrison's Theatre, Rockaway, for a summer season of musical stock. They will open the house on June 16 and during the season will try out several new musical productions which they will recast for the road next season.

Morrison's Theatre had been the representative vaudeville house of the Rockaways for a number of years, when it was operated by Patsy Morrison.

"PEPPER BOX" CUTS PRICE

SAN FRANCISCO, May 14.—The incoming of McIntyre and Heath in "The Red Pepper" to the Curran last week, evidently proved too strong competition for "The Pepper Box Revue," headed by Sophie Tucker, at the Century. The morning following the McIntyre and Heath premiere, the Century reduced its top from \$2 to \$1.50.

ROYCE TO DO A COMEDY

Edward Royce, who has made two tries to establish himself as a producer of musical shows, will now turn his hand to a non-musical piece entitled "Paradise in the Pantry," a comedy which is the collaborative effort of Bertha Chambers and Michael Kallesser. The piece will shortly be placed in rehearsal and given an out-of-town hearing.

MUSICAL SHOWS DRAW IN PHILA.

PHILADELPHIA, May 14.—The invasion of three popular musical attractions seems to have given a new lease of life to the season here. "The Greenwich Village Follies," which started at a slow gait on the opening week, has bettered a \$20,000 weekly intake ever since at the Shubert, where it will depart from at the end of the week. "Shuffle Along," the Negro musical show, has been doing equally well at the Forest and looks as though it is here for a run, while Eddie Cantor in "Make It Snappy," in its third week at the Chestnut, has been bettering \$15,000 weekly, which is somewhat of a record for the show, which is playing at a \$1.50 top.

A new musical comedy and the revival of another Clare Kummer comedy as the second offering of the Philadelphia Theatre Guild are the only changes for the current week.

The musical piece is "Adrienne," which came back to the Garrick tonight. It is the collaborative effort of A. Seymour Brown and Albert Von Tilzer. The cast is headed by Billy B. Van, Richard Carle and Vivienne Segal and includes Harry Fender, Laura Arnold, Dan Healey, Charles Cahill Wilson and Clare and Gavonne.

The Kummer revival is "Good Gracious Annabelle," which is being offered at the Lyric, with Lola Fisher in her original role and an adequate supporting cast. The Theatre Guild idea seems to have sounded a popular note and bids fair to have a prolonged and successful season here.

"Kempy" has entered upon the third and final week of its run at the Walnut, which will remain dark until re-opened by the new Joseph M. Gaits revue, "I'll Say She Is," which will debut on Monday, June 4.

The Broad and Adelphi have already put up the shutters for the summer.

EQUITY SUES PRODUCING CO.

SAN FRANCISCO, May 14.—Suit has been filed in the Superior Court by the Actors' Equity Association against the Cosmopolitan Producing Company for \$1,743.15, the amount given as salaries due members of "The Girl and The Tramp" company, which stranded in Red Bluff last March.

According to Theodore Hale, attorney for the Equity, the producing company and the production was sponsored by F. A. Geisha, W. A. Rusco, Max Hasse and T. C. Reaves.

Among those listed in the claims against the producers and the amounts follow: Ivy Merton, \$399; Harry Dansey, \$174; Gordon and Elgrin, \$388; William Durant, \$304; Jack Dougherty, \$280, and John Hughes, \$196.

At the time of the stranding of the company the New York headquarters of Equity forwarded \$300 to bring the company back to San Francisco, its starting out point.

"PRIDE" BIG LOSER CLOSES

"Pride," the comedy by Thompson Buchanan, sponsored by the Morosco Holding Company, closed last Saturday night after a brief run at the Morosco Theatre. It is reported that the management had dropped \$40,000 in the production. Although the production was not unusually elaborate the management sunk a considerable sum in display advertising in the newspapers, hoping to excite an interest in the play. After three weeks' experiment they decided it would not do and sent it to the storehouse.

This is the second Buchanan play, sponsored by the same management, to have fallen by the boards this season, the other being "The Sporting Thing to Do," in which Emily Stevens was featured, which had a brief run at the Ritz.

GUS HILL TO DO "THE GUMPS"

Gus Hill has acquired the production rights of "The Gumps," a cartoon printed in a syndicate of daily newspapers, from Sidney Smith, the cartoonist, for next season. He will send one company on tour early in August, and should it meet with favor, others will be organized. Hill will also send on tour a new "Mutt and Jeff" attraction, which will be entitled "Afloat and Ashore."

GILMORE AT CONVENTION

Frank Gilmore, Executive Secretary of the Actors' Equity Association, left early this week for the convention of the American Federation of Musicians, in St. Louis, where he will report to that body on the negotiations that were pending between the Producing Managers' Association and the Actors' Equity Association regarding an extension of the current P. M. A.-Equity agreement, which has since been called off by both sides.

It is understood that Gilmore will make plain to the musicians the stand of his organization and will sound them as to how they will stand with the actors' organization in the event of a strike in 1924.

"LONDON" SHOW ON ONE NIGHTERS

The Number two company of George M. Cohan's "So This Is London," playing through Ohio and Pennsylvania, is upsetting the dubious report that business has fallen to pieces on the road.

The comedy is playing to capacity.

BELASCO TO STAR L. BARRYMORE

Lionel Barrymore, who of recent years has been under the management of Arthur Hopkins, will be added to the group of David Belasco stars next season. Barrymore recently made an agreement with Belasco whereby he would appear under the latter's management next season in a play to be mutually agreed upon between the two. In case Mr. Belasco does not produce the play by October, according to the agreement, Barrymore will be at liberty to appear under the auspices of any other management he chooses until a Belasco production is readied for him.

SPIEGEL TO BE RELEASED

Reports are current on Broadway that Max Spiegel, the producer, who is now confined in a sanitarium at Stamford, Conn., as temporarily insane, will be shortly released and return to New York in an endeavor to aid the receiver of his affairs in straightening out his financial difficulties.

AMUSEMENT STOCKS CONTINUE TO DECLINE—LITTLE ACTIVITY

Famous Players Falls to 81½ During Week But Picks Up Two Points on Monday—Goldwyn Gains ⅛ of a Point and Loew Shows Little Improvement

The entire list of amusement stocks last week was on the decline, the losses going from 1¼, by Orpheum to ⅓ by Goldwyn. However trading was not particularly active in any of the issues and the losses were mostly suffered early in the week when the entire market sagged heavily under a bear attack, following the rumors attendant upon the Schwab-Hayes matter.

The various amusement stocks spent the rest of the week trying to recover the ground they had lost and succeeded more or less effectively. The Federal Inquiry continues to be a factor in the price of the Famous Players-Lasky issue and it will be some time before this handicap is removed to any extent. The block of S. A. Lynch stock also looms in the offing and interferes with the buoyancy of this issue.

Rumors have been current for sometime that amusement stocks were in a precarious position but their action during last week's flurry did not seem to point in that direction. While all of them sagged, such action was to be expected and the fact that they came back later in the week showed a strong technical position even if a loss was shown on the weekly trading. It is more than probable that following the uncertain movements recently most of the weak holdings have been shaken out and that practically all the amusement stocks are held by interests that have fixed plans which they will put into operation when they see fit.

Famous, which fell from 82 to 81½

during the week for a ½ point loss with 7,900 shares sold at one time went as low as 80½ close to its low for the year. On Monday of this week the issue staged a come-back, 1,300 shares being traded, the issue closing at 83½ for a gain of two points.

Other stocks along the line showed a gain on Monday, probably due to short covering. Goldwyn, which had sold off last week to 5 and at one time had gone to 4½ gained ¼ of a point on Monday of this week, with 700 shares sold, the issue closing at 5¼, ⅛ of a point above its opening the previous Monday.

Loew's, with a rumor out that the dividend in June will be passed, held up fairly well nevertheless and showed that this news had already been discounted. With 9,800 shares sold the issue slid off from 17½ to 17¼, a small loss under the circumstances. On Monday of this week the issue staged a comeback, 1,700 shares being sold and the stock going from 17¼ to 17¾, a pretty good showing for the day.

During last week Orpheum showed the biggest loss, probably due to the fact that it had shown a gain during the past few weeks without any apparent reason. During the week 4,600 shares were sold, the issue declining from 19¾ to 18½ for a loss of 1¼ points. This mark of 18½ is about the point at which the issue stood several weeks ago when judicious buying emanating from Chicago sent the price up to above 21.

ACTORS' FUND HOLDS MEETING

The annual meeting and election of officers of the Actors' Fund of America was held (Tuesday) yesterday afternoon in the Hudson Theatre. There were more than 500 persons present when the annual report of the Actors' Fund was read. Resolutions were passed in memory of the late F. F. Mackey, who was first vice-president of the Fund since the establishment of the Fund Home in Staten Island, and who was active in the operating of the institution.

Daniel Frohman, who has been president of the Fund since 1904, was re-elected president. E. F. Albee was chosen as first vice-president to succeed F. F. Mackey. Mr. Mackey was a candidate for re-election but his death brought about the substitution of Albee for the office. Charles B. Wells was elected second vice-president; Samuel Scribner, treasurer, and Walter Vincent, secretary. Elected to serve as trustees for three years were: Jesse L. Lasky, Henry Dazian, John Cope, Walter C. Jordan, Robert T. Haines and Edmund Breeze. Those elected to serve two years as trustees are Joseph Herbert and R. H. Burnside.

KALIZ FILES ALIENATION SUIT

Arman Kaliz, vaudeville and production actor, who last season had an up and down career with his show, "Spice of 1922," which started out as a big Broadway production and ended up as a Shubert Unit, has filed an action against Louis L. Lautman, Brooklyn dentist, in which he asks for damages amounting to \$50,000 for alleged alienation of the affections of his wife and former vaudeville partner, Amelia Stone Kaliz. Kaliz, who for years worked in vaudeville with Amelia Stone, had a disagreement with her last season which ended with him being locked up for a short period in Ludlow street jail on an alimony charge.

MILLER PLAYS IN OMAHA

Henry Miller, with his all-star stock company en route to the Columbia Theatre, San Francisco, for a summer engagement, broke the jump last week in Omaha and played three performances at the Brandeis Theatre in "The Changeling" at a \$3 top to a gross business of \$7,212.

THE VIDORS LIVING APART

LOS ANGELES, May 14.—Florence Vidor, film actress, and her husband, King Vidor, director of motion pictures, are seeking married happiness by living apart and meeting only in public places. Vidor is not living at his home in Fairfax avenue, Hollywood, but is often seen with Mrs. Vidor in public places. This is in keeping with the Fannie Hurst idea of having two days a week together, and possibly only a breakfast or so.

Mrs. Vidor, who returned last week from Honolulu with her small daughter, after a five weeks' absence, said that there was not the slightest possibility of a divorce, nor one contemplated at any time. She said that she and her husband had decided on the two-breakfasts-a-week course as an experiment because they sought permanent happiness and did not wish to interfere with each others' conceptions and certain ideals. Both of them being engaged in creative work, she pointed out, both wanted to work out their respective destinies without infringing on the freedom of each other.

FRISCO "FROLIC" CLOSES

SAN FRANCISCO, May 14.—The Frolic Theatre closed last week, after being operated for the past three years by Carl Laemmle as a first run motion picture house featuring Universal pictures. The theatre was among the first to be opened on Market street over twelve years ago, and at that time was operated as a vaudeville house, plus a picture, at popular prices. Later a Pantages house opened across the street and the Frolic did poor business while it changed hands several times. Finally the Universal film company took it over.

The theatre is to be rebuilt according to report and a new Universal house put up, the film company having acquired the adjoining property also.

"FIRST YEAR" FOR FILMS

The film rights to Frank Craven's comedy, "The First Year," were reported as having been sold last week to Preferred Pictures. The purchase price is said to have been \$100,000.

BROKER SUES PLAYWRIGHT

Donn Byrne, playwright, is made defendant in an action started last week in the Supreme Court by Laura Wilck, playwright, who is suing for the sum of \$800 alleged to be the balance due on commissions for having disposed of the motion picture rights of the Byrne play, "Foolish Matrons."

In the complaint filed by her attorney, Chas. L. Kahn, Miss Wilck sets forth that on January 3, 1921, Mr. Byrne agreed to pay her ten per cent. commission if she sold the movie rights of his play, "Foolish Matrons." On February 1, 1921, she claims, negotiations were concluded by her with Maurice Tourneur for the purchase of the rights to the play for the sum of \$10,000. At the time the contract was made, \$2,000 was paid down by Tourneur to Byrne, ten per cent. of the amount, \$200, was in turn paid to Miss Wilck as commissions. Since that time, she further alleges, the producer paid the balance of the \$10,000 to Byrne, who has failed to pay her the balance of the commissions due, \$800.

On May 2, 1923, Miss Wilck's attorney attached money due Donn Byrne, from the Century Magazine Company, which amount will be tied up until the suit is decided by the court.

"CAT AND CANARY" CO.'S CLOSE

Two more of the "Cat and Canary" companies closed on tour last Saturday. The Chicago company, which had been running there since September 1 at the Princess and La Salle Theatres respectively, and the Northern company which concluded its engagement at Franklin, Pa., were the last of the three road companies to return to New York. The first company, which is playing a return engagement at the National Theatre, will remain at that house on a week to week basis as long as the business holds up.

The first of the four "Cat and Canary" companies to begin its season will be the New York company, which will get its start in Boston on Labor Day. The other three companies will open shortly afterward.

STOCK REOPENS ON LABOR DAY

ALBANY, N. Y., May 14.—Following the closing of the Proctor Players at Harmanus Bleecker Hall last Saturday night, scheduled to re-open on Labor Day, Edward M. Hart announced that he had organized a new company for F. F. Proctor, which will open for the summer at Proctor's Troy Theatre on May 28. The opening attraction will be "Why Men Leave Home."

The new leading woman in the company that will be seen in Troy is Ruth Rickaby who has played leads with William Faversham. Russell Hicks will be the leading man and Virginia Holland, the second woman. The second man will be Dillon Deasy.

Others in the new company included Lola Mayne, ingenue, formerly in "The Gold Diggers;" Harry Gilmore, juvenile; Jeanette Connors of Hudson, characters; Harrison Hoy, characters and Massena Clark and Lew Harris. William Amsdell will be stage manager and Jack Edwards will direct all productions. Professor Elan has been re-engaged as scenic artist.

NEWS REELS TO BE CENSORED

ALBANY, May 14.—The Court of Appeals affirmed the right of the State Motion Picture Commission to censor news reels in the review of an appeal brought by the Pathe News from a decision of the commission. The Pathe company questioned the constitutionality of the Motion Picture Law insofar as it compelled the censorship of news reels.

The court held that news reels are properly censorable. Attorney General Sherman defended the commission.

VERA MEYERS FOR GARDEN SHOW

Vera Meyers, who was understudy for Trini in "The Dancing Girl" at the Winter Garden, has been engaged by J. J. Shubert to appear in a principal role in the new Winter Garden show which goes into rehearsal May 28.

MGRS. ARGUE OVER EDITH DAY

The second row among producers over the services of an actor this season came to light last week, when it became known that Arthur Hammerstein and Charles Bancroft Dillingham have been indulging in an interchange of communications regarding the services of Edith Day, who is now appearing in "Wildflower."

Several weeks ago the Dillingham office notified Hammerstein that they would shortly require the services of Miss Day for a new offering they were going to produce this summer. Hammerstein took the matter as a joke and wrote Dillingham that he had a contract for Miss Day's services in "Wildflower" for the run of the play in New York, in the United States, Canada and England, and that she was going to live up to the contract. He also added that he could not see why Dillingham wanted the services of Miss Day, as it was through his instigation that Edward Royce withdrew her from the cast of "Orange Blossoms" at the Fulton Theatre this season, claiming that Dillingham did not like her work.

Mr. Dillingham replied to Hammerstein that he had a contract with Miss Day which he would have carried out. He said he had two plays in mind for her. One that he would like to put on soon and another in September.

He said he would defer the production of the first play if Hammerstein wanted Miss Day to appear in "Wildflower" during the summer in New York, but that he wanted her for the production of his show in the fall and that he would have her if he had to resort to the courts to do so. He stated that he had loaned Miss Day to Royce for the "Orange Blossoms" show and that he had later loaned her to Hammerstein for "Wildflower," but would insist that she be returned to his management at the end of the summer. At the end of his letter to Hammerstein, Dillingham said: "At this early date I extend a cordial invitation to you to attend the opening of a new play, with Miss Day in one of the parts, at the Globe Theatre, New York City, in September. The play will be produced by Charles B. Dillingham."

Hammerstein has made no answer to the last Dillingham communication, and is said to be waiting for word from the latter's attorney on the matter.

"NAUGHTY DIANA" FOR CHICAGO

CHICAGO, May 12.—"The Naughty Diana" is expected to open the new Adelphi Theatre late in August. That is the name under which the Columbia, burlesque house, will be known after remodeling. A. H. Woods now has the house and plans to make it an "intimate" theatre along the plan of the "Music Box Revue" in New York. "The Naughty Diana" is a making over of a German farce "Lonely Wives!" It has had a try-out in New England.

The gallery will be torn out of the Columbia which will leave it with 1,000 seating capacity.

The Woods interests are said to have paid \$450,000 for the Columbia and it is reported that it is planned to spend \$100,000 in remodeling. The Columbia wheel is now without a loop home and it is said it has eyes on the Olympic.

"VILLAGE FOLLIES" AT MAJESTIC

The third edition of the "Greenwich Village Follies," with Ted Lewis and Joe Brown heading the cast, is playing a supplementary engagement at the Majestic Theatre, Brooklyn, this week. The show closed its regular season on tour last week. Although no further dates have been booked following the Majestic there is a possibility that the show may play other houses of the "subway circuit." This, incidentally, is the first "Greenwich Village Follies" to have played the subway circuit houses.

MARGARET LAWRENCE SAILING

Margaret Lawrence, who will conclude her engagement in "Secrets" at the Fulton Theatre on Saturday night, will sail for a summer vacation in Europe on May 22nd. She will be accompanied by her two children and her mother and will remain abroad until August.

MOUNTFORD & FITZPATRICK WILL FIGHT TO RETAIN VAUDE CHARTER

**Ready to Combat Equity Should Latter Organization Attempt to Wrest Control of Vaudeville Branch from Them—
Have the Situation Tied Up**

Despite the fact that James William Fitzpatrick and Harry Mountford were not re-elected to the offices of international vice-president and international executive secretary, respectively, of the Associated Actors and Actresses of America, which was held last Thursday, the two former White Rat heads who are now president and executive secretary of the American Artists Federation are still in a position to control the organization and affiliation of vaudeville actors with the American Federation of Labor and prevent the Actors' Equity Association from taking any such steps.

Though Fitzpatrick and Mountford are in the position to kill any endeavor on the part of the Equity Association to organize the vaudeville actors and bring them under the wing of the association both are reluctant to discuss the situation. They sit in their headquarters at 1440 Broadway and when any inquiries are made with reference to Equity organizing the vaudeville field they point to a frame which hangs above the desk of Mountford which contains the charter of the A. A. A. A.

Further than that neither one will pass any comment beyond saying the A. A. A. A. is the international organization or parent body of twelve subsidiary organizations which include the Actors' Equity Association, Equity Chorus Association, American Artists Federation, Grand Opera Chorus Association, three branches Hebrew Actors' Union, three branches Hebrew Chorus Union, German Actors' Union, Polish Actors' Union and the Yiddish Playwrights' Union.

Each of these organizations cover their specific field with the American Artists Federation covering the vaudeville, burlesque and circus fields exclusively.

At the meeting of the A. A. A. A., John Emerson, who is president of the Equity organization, was re-elected president; Fitzpatrick declined re-election for vice-president and Jean Greenfield, of the Hebrew Actors' Union, was re-elected to succeed him; Otto Steinert, of the German Actors' Union, was elected to succeed Frank Gillmore, executive secretary of the Equity, as treasurer, and Paul Dalzell, assistant secretary of the Equity, was elected executive secretary to succeed Mountford.

Despite the fact that Mountford and Fitzpatrick were not included in the list of officers they still hold their position of International directors of the A. A. A. A., due to the fact they are representatives of the A. A. F. to the meetings of the International body.

This position as International directors of the A. A. A. A. they consider strategic, it is said, for in that way they will be able to ward off any endeavor by Equity to appoint a committee to investigate the affairs of the A. A. F., with a view of collecting evidence upon which charges might be brought against the branch of the A. A. A. A. that would result in the taking away of its charter to allow the Equity to organize the vaudeville, burlesque and circus fields on its own.

They held the original White Rat Charter prior to the admission of Equity into the ranks of organized labor and when the Equity heads wanted to come into the fold, but objected to coming in under the head of the White Rats, the title of the organization was changed to the A. A. A. A., and the charter granted on July 18, 1919, by the American Federation of Labor.

The charter and its provisions which were drawn up by Mountford, Fitzpatrick, Francis Wilson, who at that time was head of the Equity, and Frank Gillmore, was drawn up in such a manner by Mountford which would obviate any possibility of the

A. A. A. A. from expelling the A. A. F. or annulling its charter, without the approval of the American Federation of Labor and this it is said would not be gotten as Mountford has connections with the A. F. of L. that would serve him in good stead in case any such endeavor is made.

In the agreement which was signed, when Equity was admitted into the A. F. of L., by Wilson and Gilmore, there is a clause which grants absolute local autonomy to every branch of the A. A. A. A., so as to prevent interference with anyone of them, by any or all of the others. Besides this clause, it is understood that the A. A. F., upon the composition of the A. A. A. A., had secured itself a contract from Wilson as head of that organization, which would prevent Equity from exercising the least jurisdiction in the vaudeville, circus and burlesque branches at any time.

That this portion of the agreement was respected by Equity was, demonstrated some time ago when Mountford compelled them to turn over to the A. A. F. all of the unearned dues paid to Equity by its members who had passed from the legitimate or returned to vaudeville. After the wrangle which resulted in that settlement Equity advised its members in vaudeville to pay their dues to the vaudeville branch.

It is said that Equity in its endeavor to take the vaudeville charter away from the

A. A. F., will endeavor to prove that the organization was not showing progress in obtaining new members and that its membership roll was decreasing. On this point, it is claimed, that Mountford will be prepared to combat Equity and if compelled to may make known some secrets that will prove injurious to the Equity in its endeavor to prepare for the difficulties that might ensue when their contract with the Producing Managers' Association expires, June 1, 1924.

It is said that Mountford and Fitzpatrick are prepared to fight for their end to the finish and regardless of what overtures Equity may make with respect to organizing the vaudeville field they will stand fast in their demands that the A. A. F. will be the organization and that they will head its destiny, otherwise they will not tolerate any interference from the A. A. A. or the Equity.

According to reports, Mountford as a result of his loss of considerable revenue through his replacement as executive secretary of the A. A. A. A., is incensed and will stand ready to thrust off every overture that may be made by Equity unless it is unqualifiedly in favor of the American Artists' Federation.

SAYS RADIO HURTS CHURCH

MINNEAPOLIS, Minn., May 14.—The Rev. Phillips E. Osgood, rector of St. Mark's Protestant-Episcopal Church, here, last week expressed the desire that wireless broadcasting of religious services should be confined to week days in order not to interfere with public worship on Sundays.

In an address delivered to church folk, he said: "If we could guarantee that only shut-ins should listen in on Sunday, there would be no problem, but sitting in a rocking chair listening to a star preacher and great chorus choir puts the wireless into the class of pious entertainment."

ZIEGFELD SAYS ACT CAN QUIT

Gallagher and Shean can walk out of the "Ziegfeld Follies" at the New Amsterdam Theatre, on June 1st or as soon after as they choose. Florenz Ziegfeld, Jr., will make no endeavor to stop them. Such was the announcement from Ziegfeld on Monday night. He said that as long as Gallagher and Shean have declared they are going to quit the show he is satisfied they do so and he will not make any endeavor to restrain them by applying to the courts for relief. Ziegfeld stated that they had broken contracts with others and as long as they were inclined to do likewise with him he did not feel that it would be worth while resorting to the courts to prevent them taking this measure.

Prior to this announcement the Actors' Equity Association served notice upon the Producing Managers' Association that they would not arbitrate the differences between Gallagher and Shean and Ziegfeld. This notice was sent to George H. Nicolai, secretary of the Managers' organization.

Equity stated that their reason for not wanting to enter into the matter was that the Equity run of the play contract extends from September 1 until June 1, and after that period a minimum contract containing the two weeks' cancellation clause is in vogue, with its rights to be exercised by either party.

In the matter of the Gallagher and Shean contract they contend that as long as Mr. Ziegfeld did not use the regulation Equity contract, which is in itself a violation of the P. M. A.-A. E. A. agreement, it is their right to take the position that Ziegfeld did not take advantage of their protection in the beginning, and that at this time he is not entitled to ask them to step into any controversy that arose and ask them to use their influence in its adjudication.

It is also said that should Equity have joined in any arbitration proceedings in this particular case they feel that the manager should be penalized in this instance for not having strictly adhered to the P. M. A.-A. E. A. agreement with reference to the form of contract to be used.

Ziegfeld also announced on Monday that Eddie Cantor, with whom he recently signed a three-year contract to appear under Ziegfeld's management, would be added to the cast of "The Follies" on June 4th, as an added attraction. Cantor that week will also appear in a Keith vaudeville theatre in New York, having signed a four-week vaudeville contract prior to closing negotiations with Ziegfeld. Cantor is scheduled to remain with "The Follies" until the close of their run at the New Amsterdam Theatre, after which Ziegfeld will star him in a new musical show.

Gallagher and Shean, it is understood, upon leaving the "Follies" will begin the making of comedy motion pictures for William Fox and at the completion of this work in August will begin rehearsal in a new musical show in which George White will feature them. It is likely that should their film work be done in the vicinity of New York they may play several weeks in Keith vaudeville.

A. E. A. WARNING ISSUED

The Actors' Equity Association has broadcasted a warning to managers that hereafter they will only be responsible for the actions of members in good standing. Should a manager elect to sign contracts without consulting the association as to the status of the player engaged, they will do so at their own risk and if a disagreement should arise later, the Equity will have nothing to do with the matter.

The notice further explains that members who are elected on promissory notes are merely probationers and are not in good standing until this note is taken up.

"NOT SO FAST" FOR MOROSCO

Thompson Buchanan's play, "Pride," which the Morosco Holding Company presented at the Morosco Theatre for the past two weeks, closed on Saturday night of last week.

The play got off to a bad start and was severely handled by the critics. On Monday night John Henry Mears will present "Not So Fast" at the theatre. The play earlier in the season was presented in Chicago under the name of "The Blimp."



ADDISON FOWLER and FLORENZ TAMARA

Now playing a return engagement at Balaban & Katz, Chicago, Tivoli and Riviera Theatres, Chicago, in stage presentations of exquisite beauty and artistry.

VAUDEVILLE

JOINT BENEFIT FOR N. V. A. AND POLICE

BALL GAME AND SHOW PLANNED

Arrangements are now being made between the National Vaudeville Artists' Club and the Police Department of New York City, for a baseball game to be held between the teams of each organization on a Sunday afternoon next month, and a joint show to be held on the same evening. The date for this is to be decided this week, and the game will be held in either the Polo Grounds or the Yankee Stadium, as negotiations are being made to secure either one, on a Sunday when no game is scheduled at one of those grounds. The show, which will be advertised in conjunction with the ball game, will be held on the same evening, either in a theatre in the theatrical district, or a large auditorium, probably Palm Garden or Terrace Garden. The actors will be supplied by both the N. V. A. and the Police Department, the band and the Glee Club of the latter organization to be features of the program.

The purpose of the game and show will be to secure funds for both the N. V. A., and the Police Fund. All receipts, from both the game and the show, will be split on a fifty-fifty basis. Tickets for the game will be sold at prices ranging from one to three dollars, while the price scale for the performance will range from one to probably ten dollars.

NALDI IN QUEER MIX-UP

Upon the complaint of Frank Naldi, an actor, who alleged they had assaulted and beaten him when he went to pay a surprise visit to his wife, professionally known as Flora Owens, an actress, at 245 West 51st street, Charles Williams, an actor, and Thomas Burns, a chauffeur, were held for trial in Special Sessions by Magistrate Oberwager in the 54th Street Court last week.

Naldi, who claims he is a brother of Nita Naldi, the motion picture actress, said in response to a telegram he received in Philadelphia he came to New York to visit his wife. When he arrived at the apartment he says he was greeted by a shower of blows from different men in the apartment, in addition to which missiles were hurled at him. He fled and got a policeman, who arrested Burns, and when the later was taken to the station Miss Owens appeared with Williams and the latter was also identified as one of the assailants.

Miss Owens in testifying informed the court that she was not his wife and that he was not a brother of the motion picture actress. This he repudiated by saying that he and Miss Owens were married in Chicago five years ago and claimed he had papers to prove the marriage.

V. M. P. A. ANNUAL DINNER

The seventh annual dinner of the Vaudeville Managers' Protective Association was held at the Hotel Plaza on Monday night. There were more than 150 members of the organization from all parts of the country present. Speeches were made by several speakers on the progressive conditions of vaudeville during the past five years.

MURRAY AND ALAN GET ROUTE

Murray and Alan, the two boys who have scored a hit on the Keith Circuit, featuring their "3,000 Years Ago" bit, have been signed for two years by the Keith office. Their route begins in August.

INNIS BROS. BACK WITH KEITH

The Innis Brothers, who brought down the wrath of the Keith office several months ago by refusing to comply with the regulations made in regard to Prohibition gags, were taken back into the Keith fold on Monday, when they opened in Washington, D. C., and have more time to follow. The incident which brought about their being cancelled from the Keith Circuit took place at the Franklin Theatre during the early part of this season, when they were requested by the manager of the house to omit some gags referring to Prohibition, in accordance with the rules posted by the Keith office. Instead of doing so, they repeated the gags at the next performance, and were out of the bill for the rest of the week.

The present combination of the Innis Brothers contains but one of the original team, the other having been killed in St. Louis by a taxi driver while they were appearing in Ziegfeld's "Follies." The original team had been in trouble with the Keith office before, as a result of their first appearance at the Palace, during which performance they encoored with a speech eulogizing Fally Markus. After being told to omit it, they repeated it during the night performance.

FOX'S LYNBROOK OPENS

Another combination and vaudeville theatre was added to the William Fox chain of houses on Monday night with the opening of Fox's Lynbrook Theatre, a 2,500 seat house at Lynbrook, L. I.

The theatre located in the heart of Lynbrook is a two-floor house that will play a split week vaudeville policy of five acts and a feature picture.

At the opening Monday night many prominent New York City officials headed by William Fox and Jack Loeb, heads of the Fox Vaudeville Circuit journeyed to Lynbrook to attend the ceremonies of the opening. Following the dedicatory exercises the vaudeville program consisting of eight acts was then presented, following which a repast was served the actors and guests on the stage. The acts appearing on the Monday night bill were: Three Melfords, Herbert and Baggot, Morley Sisters, Elsie and Paulson Company, Kraemer and Boyle, Meyer Davis Orchestra, Clifton and De Rex and Dimus and Belmont Revue.

OFFICE AVOIDING QUICK REPEATS

Artists' representatives and acts booking direct who have routes for next season, will have to check up carefully on all dates which they accept for the Summer, in order to avoid "repeats" too quickly in the same theatres or cities. All agents have been notified by the booking office to look over the routes of each act offered, before booking any engagement this Summer, lest the act be booked for any house next season when that theatre will be operating under its big time policy, and the act play it during the Summer with the house operating under a split week policy.

JONES IN NEW YORK

CHICAGO, May 7.—Aaron J. Jones has gone to New York to arrange the vaudeville bookings for his circuit of theatres for next season. The rialto being a link in the Marcus Loew chain, will receive its bookings through the Loew office as usual. "Names" for the New McVickers, where the stage portion of entertainment is becoming quite as important as the cinema, will be booked independently by Mr. Jones.

PARADISE ORCHESTRA OPENS

Meyer Davis' Paradise Orchestra, from Washington, D. C., opened for a tour of the Keith Circuit at Keith's Prospect Theatre last week.

MOORE - WIGGINS RETIRING IN JUNE

KEITH TO OPERATE HOUSES

The B. F. Keith circuit of theatres will begin operations of the Moore-Wiggins houses, purchased recently, during the first week in June, according to a statement made by J. H. Moore, in which he announces that the Moore-Wiggins Company, Ltd., will retire from business on June 3, 1923, after thirty-eight years. The houses controlled by this company, which have been purchased by the Keith circuit, are the Temple Theatre, Rochester, and the Temple Theatre in Detroit. Both theatres are now booked by the Keith vaudeville exchange, through Johnny Collins, and are playing under a split week policy.

The theatres purchased from the Stanley chain of houses at the same time the More-Wiggins theatres were bought, will be added to the Keith circuit in September, it is understood. These houses, now booked by the Amalgamated booking offices, otherwise known as the Sabloskey and McGurk circuit, will be added to the Keith route at that time.

TIMBERGS TO PLAY LOEW'S STATE

Herman Timberg and Hattie and Sammy Timberg has been signed by the Loew Circuit to appear at the State, New York, the week of May 28. Timberg will do his usual single, while Hattie and Sammy will also do their regulation routine. At the end of the show all three will join forces in an after piece. Arthur Lyons, who arranged the booking, claims the act is bringing a stiff figure. After the State engagement the trio will play several additional weeks for Loew.

BESSIE WYNN IN NEW ACT

Bessie Wynn, comedienne who has been in England for the past few years, will stage an American come-back with a new act which opens next Monday at the Bushwick Theatre. The offering has been written by Arthur Behm and includes an exclusive cycle of songs. Mrs. Sanderson, well-known harpist, who has played at the Metropolitan Opera House and recently on tour with Fritz Kreisler, will be in the act as well as an accompanist at the piano.

COAST HOUSES CLOSING

SAN FRANCISCO, May 14.—Split week vaudeville between Sacramento and Fresno on the Orpheum Circuit closed for the summer season on May 5, but up to the present time it has not been decided whether the Oakland Orpheum will close as usual at this time of the year. Business is reported to be very satisfactory at the Oakland with the aid of the new policy of two shows a day and three on Saturday, Sundays and holidays, and with a reduced price scale of admission.

EAST SIDE-WEST SIDE IN ACT

The Joseph Hart office has acquired the production rights to a tabloid edition of "East Side-West Side," which was produced earlier in the season by John Cromwell. The piece is now in rehearsal and will shortly open on the Keith time. Nila Mack will be featured in it.

ST. LOUIS ORPHEUM CLOSING

The Orpheum Theatre, St. Louis, will close for the summer on May 26th, and will remain dark until the latter part of August. The junior houses in St. Louis, namely the Grand Opera House and the Rialto, will stay open all summer.

N. V. A. COMPLAINTS

The McIntyres have brought complaint against Edwards and Edwards, alleging that the latter team is infringing on their shot across the stage, which the McIntyres do with a record, and which the Edwards' act does with a glass. In their reply, Edwards and Edwards state that the shot used in their act is entirely different and is from an idea original with themselves. The matter is now under consideration.

Cook, Mortimer and Harvey complain against Bert Hughes, claiming that Hughes is infringing on their basketball on bicycle offering.

Joe De Kos has complained against a troupe calling themselves the Joe De Koe Troupe, stating that the similarity in names is causing him annoyance and much confusion.

McKissick and Halliday are complaining against Will Marion Cook for back salary alleged to be due them, and which they claim has not been paid.

Ferry Corwey complains that Dooley and Storey are infringing on his bit consisting of drinking whiskey and having it explode after it is expectorated from the mouth.

ORPHEUM COMM. APPOINTED

The Orpheum Circuit appointed a committee last week, which will judge the various designs submitted for the Orpheum's memorial tablet to the memory of Mme. Sarah Bernhardt, which is to be erected in the tomb of the "Divine Sarah," in Pere Lachaise Cemetery, Paris. The committee consists of Mrs. John Alden Carpenter, a patron of Grand Opera in Chicago, and other artistic endeavors; Mrs. Edith Rockefeller McCormick, who supported the Chicago Grand Opera Company for years; Lorado Taft, the well-known sculptor, and M. Antonin Bathelmy, the French consul in Chicago, who was one of Mme. Bernhardt's closest friends for more than twenty years.

The winning design will be cast in bas relief in the form of a bronze tablet, three feet wide and four feet high. The committee will select the winning one from the five best submitted, which are to be forwarded from the executive office of the Orpheum Circuit.

THEATRE OWNER A SUICIDE

John Lynn, owner of the Lynn Theatre, White Plains, which is booked by the Keith Vaudeville Exchange, through Johnny Collins, and also part owner of other theatres, was found dead, hanging in the bathroom of his home at No. 2392 Valentine avenue, the Bronx, by his wife last week. Mrs. Lynn said that her husband had been brooding over money losses for the past two months, and suffered from insomnia. When his body was found, he had been dead five hours, it was discovered on examination by Dr. Schwartz of Fordham Hospital. He had hanged himself with the cord of his bathrobe. Lynn was 47 years old, and in addition to his wife, also leaves two children.

CANTOR'S OPENING SWITCHED

Eddie Cantor's opening in Keith vaudeville has been switched from the Palace Theatre, Cleveland, to the Orpheum Theatre, Brooklyn, and will take place on Monday, June 4. The Riverside Theatre is to follow. These vaudeville dates will be played in conjunction with Cantor's appearance in Ziegfeld's "Follies," in which he will open on June 4 also.

SINGHI LEAVES KEITH

Ferd Singhi resigned from the B. F. Keith vaudeville exchange, after seven years with that firm, during which time he officiated as Jules Delmar's assistant and was in charge of the N. V. A. drives. Singhi intends to enter business for himself.

VAUDEVILLE

PALACE

Les Splendids, "European Champion Art Roller Skaters," gave an artistic exhibition of acrobatics and dancing, doing their work on a table about five feet in diameter, which showed their skill to greater advantage.

In the second spot Lytell and Fant, in blackface, offered dancing and singing plus considerable pop and style. "The Chocolate Cake Eaters" dance well and proved their ability at putting songs over by doing it with a number that has been heard here some time ago.

Presented by Captain Jan Smutts, May Yohe, formerly Lady Francis Hope, and Her Original Shell-O-Tone Syncopators and an unbilled dancer of color entertained with orchestra selections, songs by Miss Yohe and a singer from the orchestra and eccentric steps by the dancer. Miss Yohe makes a dignified appearance and the jazz band in back of her gives the impression of a society matron who hired an orchestra for one of her musicales. They fail to harmonize well. The nine-piece combination with individual shells in back of each musician to project the sound, and give the band a title, supplied most of the actual entertainment. Miss Yohe sang a few of her old-time songs, including "If I Were You," "That Old Girl of Mine," and her first stage song, "In Dear Old Georgia."

Tom Patricola with Harriet Towne, are using the same vehicle that Patricola has been doing for the past few years. His clowning and other nonsensical bits are funny and he does not do as much dancing as formerly. Miss Towne is an exceptionally cute and graceful dancer, who will undoubtedly have an act of her own some day.

The first half was closed by the Marion Morgan Dancers in their dance drama in prologue and three scenes, "Helen of Troy," which is an artistic dance version of episodes in the famous love story. The scenes are "The Judgment of Paris," "House of Menelaus—Leavetaking of Paris and Abduction of Helen," "Tent of Menelaus During Siege of Troy" and "Within the Walls of Troy." Most of the dancers are talented and endowed with beautiful, symmetrical lines. The tableaux were colorful and pretty.

Karyl Norman, "The Creole Fashion Plate," opened the second half in "Something Different," music by Irving Bibb and Leo Woods, and Edwin Weber conducting the orchestra. He wore several stunning costumes, singing new songs, and did the usual song in overalls, before showing another gorgeous gown. He seems to improve in his steps and voice is under better control than ever.

Helen Ware, supported by Anne Morrison, Eugene MacGregor & Company in "Her Dearest Friend," a comedy of old New York, by Glen MacDonough, brought the patrons back, in their thoughts, to the year 1872. The comedy concerns a frivolous matron and a contented woman's husband in a flirtation. The costumes added a certain amount of charm and the action was fairly pleasing. Anne Morrison as Hester Van Dam, the frivolous one, has the best part in the playlet. If not, she "stole" the show as it were. Not that Miss Ware did not adequately act her part. Sherman Wade had a great makeup and lingo as a caddy. Cutting down the running time from 23 to about 18 minutes would not hurt the offering in the least.

Ole Olsen and Chic Johnson filled the next to closing spot with their comedy songs, and antics of one at the piano, gathering their usual large quota of laughs. Their afterpiece billed as the closing act was a continuation of their act with most of the folks on the bill clowning in for one of the most sensational, rough-house bits of comedy that ever was seen in a vaudeville house. Apparently impromptu, it was extremely funny every second. M. H. S.

VAUDEVILLE REVIEWS

NEW BRIGHTON

The fourteenth season of the Brighton Beach Theatre is being given a great start by George Robinson, its owner and manager, through the booking of a series of theatre parties for almost every night of the current week. The matinee business as early as the present part of the season shouldn't be spoken of, for it never amounts to much. The nights are what count. The same staff that has been here for the past few years are back, and the orchestra consists of the aggregation led by Louis King, who also were here last year. The opening is earlier than usual, owing to the fact that the new Coney Island boardwalk has its official opening this week.

Vincent Lopez and his Hotel Pennsylvania Orchestra headline the opening show, closing the first half of the bill. The showing they made was remarkable, for with a handful of patrons present, they stopped in remission from going on, and were compelled to take another encore after "Natchez and Robert E. Lee," with its wonderful scenic. A new scenic in the act is in conjunction with "On a Moonlight Night," a waltz number which is one of the best we've heard in years and sounds like a natural hit. The boys do some good work with their comedy in "Runnin' Wild." A few weeks ago we spoke of Lopez in regard to his many imitators, mento in several reasons for the fact that none can touch him. Among them were originality, showmanship, and personality. We can add to that two more—both very important. One, the co-operation of everyone in the organization, and the other, the fact that Lopez is never satisfied with leaving a number or a bit as it is, but is always seeking to improve it still more if possible.

A dazzling and glittering start was given to the show by the Littlejohns, who seemed to have taken their entire rhinestone business over into their act, for myriads of these gleaming stones were used on setting, costumes, the balls, plates, axes, and all the props used for their juggling.

Millard and Marlin are on second, with a cute little song and dance offering. Both are likable, and handled their various bits, which include a "bride and groom," Chinese girl and sailor, and a "Bowery" bit, in a youthful refreshing manner which is mainly responsible for their success.

The ace of pantomime offerings, "The Dream of a Moving Man," came with The Brians, who kept the laughs and applause coming all the time they were in view. Both are artists and great showmen.

Edna Leedom and Dave Stamper also scored a big hit with their comedy, the clowning of Miss Leedom being sure-fire. These two are developing into one of the best comedy offerings on the circuit, but again we suggest that the "dumb-bell" number be omitted, as the act runs much too long for its own good at present.

Guiran and Marguerite, with Billy Griffith at the piano, opened the second half. The ballet and Russian work of each, in addition to the Apache number, are all classics of dancing. Griffith is better than the ordinary run of pianists, and scored with a solo.

Freda and Anthony went through their "wop" comedy routine and scored the laugh hit of the second half, being the only comedy offering in that section, and also one of the hits of the show.

Daley, Mac and Daley closed the show with a skating exhibition. G. J. H.

PAINTER AT PALACE MAY 26

Eleanor Painter, the musical comedy prima donna, who closed recently with "The Exile," will open in Keith vaudeville at the Palace, on Monday, May 26th.

EIGHTY-FIRST STREET

The bill at the 81st Street this week consisted of six acts, all top notchers, and not a weak spot from beginning to end with the exception of the opening act, which, while not weak, is still not the kind of an act that will pull people out of their seats and make them throw their hats in the air.

"Nihala" Vaudeville's Daintiest Model, started the bill on its way with a series of artistic poses in which, clad in a pair of white silk tights she stands against a white backdrop and has a man operating a stereopticon machine make her the central figure in various scenes. The act is not new, but Nihala is well formed and very exact in her work as well as artistic in her choice of subjects and for this reason the act goes over better than the ordinary turn of this kind.

The Chun Hwa Three, three Chinese who sing a routine of American songs, followed. They sing well together and one of them has a fine tenor, the other a good bass and the third a good baritone and a sense of comedy. The act is put over by the fine harmony and the Scotch finish, which is enough of a novelty to win applause from any audience. All three of the Chinese come out dressed in Scotch kilts, one of them having, instead of pants, a pair of girl's bloomers trimmed with ruffles.

McLaughlin and Evans, "On a Little Side Street" went as well as this pair usually do, which is saying a lot. They have been seen in the neighborhood several times before so that if their offering still holds its comedy value they should be congratulated. For an encore now they are singing "Barney Google" which answers the purpose.

Rita Gould, magnificently gowned, was on fourth. Miss Gould has an offering that is really different, singing several specially written numbers, the outstanding being her delineation of the young bride and the widow, bemoaning the fact that her husband did not take out any insurance. In this number she uses a gown that is black on the right side and white on the left, later in the number staging a conversation between the widow and the bride in which she shows the appropriate side of the gown while standing in between the curtains. She finishes up her offering with several published numbers of the "blue" variety which she does well and on Monday came back for a curtain speech in which she remarked the number of women in the audience and appreciated being applauded by women as it showed confidence.

Rockwell and Fox, accompanied by the bunch of bananas, had things all their own way. These "Noble Nuts" have an act that is distinctly original, and, while they may not be funny to some people, we must say that they are funny to us and to most of the folks out front. Rockwell's unceasing line of chatter is no easy task to put over and, concealed in what appears to be mere buffoonery, there is some shrewd satire on conditions in general between the girls and boys of yesterday and to-day. We don't know about to-morrow.

Lloyd Ibachi's Entertainers closed the bill with what seems to be an orchestra act but which is really background for a man whom we believe to be Jimmie Naulty, to do some fine stepping. The man is a great dancer but we do not believe he plays banjo much, as he played only during the opening number. Quirk is more or less featured on the saxophone and does fairly well with that instrument. The act is entertaining because of the dancing numbers and several of the orchestral arrangements, which are good and well rendered. The act scored a big hit. C. C.

RIVERSIDE

A nine act bill, with the delectable Fairbanks Twins starlining, and which for the greater part was made up of warm weather features, did not attract the audience that it should have but played to the lightest house of the season at the Monday matinee. The few hundred assembled did their best to convey their appreciation to the players on the bill, but even in their most tumultuous moments the applause was lost in the nearly barren auditorium.

Tim and Kitty O'Meara were the pace-makers with a novel dance offering. They do their ballroom and eccentric dances with the same litheness as of yore but serve them with a new slant. They project themselves as the champions of the modern dance, claiming that all the fuss the reform element are making about dancing is not due to the dances themselves but rather to the varied interpretations given them by the dancers. They then proceed to contrast the right and wrong way to do a one-step, fox-trot and a waltz, working up the latter for a good tough dance to the strains of "The Bowery."

Roxy La Vocca followed with a well routine budget of selections on the harp. Most of his stuff was of a popular vein and had the audience whistling the tunes.

"The Awkward" Age," on next, proved an admirable vehicle to display the talents of Eva Lynn and Clyde Dilon. Although the plot, which treated upon a widow's efforts to keep young in order to achieve a second marriage and making her twenty-year old son wear buster brown collars and knickers, was too familiar a formula to get anywhere, but the songs and dances of the featured members more than made up in entertainment what the skit otherwise lacked.

Frank Dixon and Company were the usual treat in "Lonesome Manor." Having exhausted our supply of adjectives in extolling its praises at a previous showing, we shall have to remain content with adding that it is a gem of simplicity that sounds a refreshing note for vaudeville in that it faithfully depicts the "fourflush" types that people the highways and byways of Broadway, which to the unsuccessful stranger, is more lonesome than the main street of Cohoes at midnight.

Grette Ardine and Company kicked their way into instant favor with one of the fastest dancing acts thus far glimpsed this season. Miss Ardine is ably assisted by John Tyrell and Tom Mack, both splendid dancers on their own account, who render the star valuable assistance in making "The French Doll," one of the snappiest song and dance affairs the two-a-day has had in some time. Although the trio show practically every form of dancing their forte is acrobatic stuff when they break loose with it, either individually or collectively.

Herbert Clifton opened the second section with his series of travesties on the weaker sex. He offered five numbers and accompanied each with a dazzling gown that would do credit to any female star. Clifton also has a fine falsetto that fits into the scheme and makes his offering all the more entertaining.

The Fairbanks Twins, chic and lithesome as when they headed some of Broadway's representative musical comedies, scored the hit of the show with their dainty song and dance tid-bits, in which they were given able aid by Richard Keene. They came on in a nursery scene and crooned a melody in which they yearned for "Grown-Up Land." Their wish was granted and the ensuing numbers, an old fashioned song and dance and a little love song was done as grown-ups, with the scene reverting to the nursery and the whole affair being a dream. Their dancing won many rounds of well merited applause. Healy and Cross were as likable as ever in their songs, while the Four American Aces closed the show with some sensational casting. E. J. B.

VAUDEVILLE

COLONIAL

(First Half)

The Colonial inaugurated its summer policy, six acts of vaudeville and a feature picture, last Monday. Hereafter the house will operate under a split week policy, with change of bill on Mondays and Thursdays, until Labor Day, when it will again dispense with the picture section.

The current cinema feature is the Rupert Hughes photodrama, "Souls For Sale." The film has already been shown at many of the neighboring houses and consequently did not count for much from a draw standpoint. Then too, the exploitation stuff used in connection with the film would lead one to believe its story to be an expose of the vice and dope rings at Hollywood, which have been grabbing considerable space in the newspapers. Those who are primed for this sort of thing are consequently disappointed to find that the story does not even touch on these subjects even in a small way, but rather is the regulation film story that glorifies a feminine "Merton."

The vaudeville bill was typical warm weather entertainment in that it was brimful of good natured clowning, songs and dances. There was nothing shown which would give the auditor much food for thought.

Foster and "Peggy" provided a novel opener, showing by far the most intelligent canine the reviewer has glimpsed to date. Her trainer puts her through the usual routine of paces familiar to acts of this sort and later has the animal go its predecessors one better by offering a piano solo.

Jack Lexey and Celia O'Connor are as nifty a pair of steppers as has graced the Colonial rostrum this season. After going through a series of impressions of some of our favorite dancing stars from Frisco to Pat Rooney, they snap out of their mimicry to offer some original dances and a song or two which makes their act all the merrier.

Douglas Leavitt and Ruth Lockwood gave the comedy section its first boost with their collection of nifty clowning and songs. Their satire on marriage—before and after—may be old stuff and all of that but it gets the laughs and plenty of them to warrant its retention in the act. Another stunt that bowls them over with laughter is a nonsensical duet "Empty Gummy Goo." Leavitt's spontaneous wit and Miss Lockwood's effervescent personality have proven an unbeatable combination for vaudeville and consequently they registered one of the hits of the bill at this house.

Another candidate for stellar honors was Mary Haynes, who wowed them with a series of "specials" and demonstrated her ability as a character comedienne. Miss Haynes has found her forte in the slangy chorister and the "hard working goil" and happily adheres to these types for her comedy numbers. Needless to say her efforts are rewarded with resounding smacks of applause on all sides and when they positively refused to let her take leave she encored with a satire of "Dangerous Dan McGrew," which brought more howls and satisfied the mob that she was just as good a recitationist as a singer.

Bert Gordon and Jene Ford were also there with bells on when it came to blending nifty nonsense with song. The girl makes an excellent straight for the comic antics of her partner and both manage to make a music lesson an excruciatingly humorous situation.

The Lomas Company offer a knockabout comedy act for an introductory and wind up with stilt walking, all of which is cleverly done and which makes for good entertainment. E. J. B.

FILM CO. WANTS BDWY. THEATRE

The Universal Film Mfg. Co. are seeking a theatre on Broadway for the purpose of exhibiting two super-feature pictures this summer.

BROADWAY

Seven acts this week, and most of them good ones, topped off by Jackie Coogan's latest release, "Daddy." There was not a show-stopper on the early bill, but this was more the fault of the house than of the performers.

Sealo, the opening act, was one of the best on the bill and is worthy of a better spot. Here is a trained seal that, as far as the audience is concerned, works entirely unaided, doing his repertoire without any assistance. As the curtain rises he is in bed, throws off the covers and goes into his routine. The act is a dandy and the seal works with almost human intelligence, scoring a big hit.

Furman and Evans, on second, have a neat two act with the boy playing piano and singing along with the girl. They are better on their harmony numbers than they are as singles and go over pretty good. The medley finish, while not entirely original, is nevertheless well done.

Sunbonnets is further reviewed under new acts. Nevertheless, working in third position at this house it managed to go over fairly well, the ankle work of the one boy coming in for the biggest hand. We cannot understand the purpose of the South Sea Island dance done by the stocky little blonde girl, as, with a little effort, she could do a good routine of fast work instead of the wiggles and twists that fail to get her a thing. The act is well staged and the lighting has been improved at this house so that the act looked better except for the finish which is a trifle weak.

Mel Klee, using his same line of material, proved a popular draw at this house. They liked his work and they liked his line of so-called confidences about the folks back-stage. It is his nerve and his personality that get him over, and in spite of his blackface makeup and style he keeps his act clean, if you know what we mean.

Seed and Austin were another popular act and had no trouble at all in getting the comedy over. Seed is a popular clown in any case and his trick collar and hat got many a laugh. The two work well together and have their comedy well timed and well worked up so that the pace is kept up all the way through and the offering is sure to win approval.

Deagon and Mack, working next to closing, have a neat offering. Mack does straight and Miss Deagon provides most of the comedy, working first as a silly girl about twenty years old and then as this same girl's eight-year-old sister, twice as silly. This is really the backbone of the act and it is about this that all the business is built. Miss Deagon does her work in the accepted fashion and really plays the part exceedingly well. As the eight-year-old kid she does some fine work, ending with a singing bit that is good and in which she is helped by Mack. Mack makes a good straight but works as if he were a little self conscious and not at all sure how the audience would accept the offering.

The Choy Ling Hee Troupe closed the entertainment with a series of tricks of Oriental magic and some good acrobatic work. This is the same act that formerly carried a small boy but had to leave the youngster out of the act by police orders. Even without the boy the act goes over well, but, as we remember it with the kid, it was a knockout.

Two other acts are on the bill at the Broadway this week but were not caught at this performance. They are Shaw and Lee and Hartley and Patterson. C. C.

ACTOR BECOMES A DETECTIVE

Jack Reddy, who has been a vaudeville single for the past ten years or more, has retired from vaudeville to join the New York City Police Department. He is now attached to the detective bureau of that department.

PALACE

(Chicago)

A remarkably good show here this week with Frank Tinney as the heavily billed headliner and Joe Cook providing the greatest share of the entertainment. Every act on the bill was well received and enjoyed.

Visser and Company opened with some unusual acrobatic accomplishments which has some splendid surprises in connection with the presentation, including the duck, which does some jazz.

The Love Twins followed and did nicely with their offering, which is along the lines of the average pleasing sister act.

Harry J. Conley and Naomi Ray entertain with a hick comedy offering that is in a class by itself for the most part. The finish is a bit of mechanical ingenuity in which the tail light of a motorcycle is traced down the road on a trip to the church and then to a cottage, etc., on a specially built drop.

Allan Rogers and Leonora Alle have some different songs from those presented when last here and resulted in their being greater favorites than ever.

Frank Tinney does the comedy with his own leader in the pit, and later is assisted by his wife. The title of the offering is "Meet the Wife," and Tinney does a coachman bit, which is funny and which is adapted from one of his musical comedy engagements.

Joe Cook not only does his own act but seems to continue it in the following offering of Alexander and John Smith. Joe keeps the patrons in continual laughter and does no end of stunts. In the Alexander and Smith act he assists with the business and adds his own line of comedy as well.

Lucas and Inez closed with the lady's physical culture stunts, making the offering notable. F. E. R.

STATE LAKE

(Chicago)

The bill this week is full of big names and good entertainment, making the Spring festival show a success.

Margaret and Morrell opened with a highly enjoyable Chinese number and brought the offering to a close with some splendid acrobatic dancing.

Dolly Kay won more than the usual applause accorded a woman in the second spot. Her selections of songs were varied and at times ran to the vampire style. However, she puts them over with considerable pep and style.

Josephine Amoros and Company couple feminine acrobatic accomplishment with singing and music in a way most effective. The triple dislocation stunt of Miss Amoros was very well received and got a big hand.

Florence Tempest and Homer Dickinson with an interlude which is made largely entertaining through Mr. Dickinson's comedy, contributed to the general value of the bill.

Houdini is doing the same stunt that he presented in this city some time ago when he opened on the Orpheum, but is introducing a film taken of an escape effected in Chicago which gives the offering additional interest.

Johnny Burke scored the hit of the bill with his monolog, "Drafted," which is noted for the number of laughs it contains. The closing bit done with the aid of the orchestra was also a scream.

Paul Whiteman's Cafe de Paris Orchestra closed the show and duplicated its recent success at the Palace Theatre. R. E. R.

May Rowe, (The Happy Girl), formerly of Connelly and Rowe, has returned to the stage after an absence of eight years, and is now rehearsing with the Peerless Stock company in Chicago.

"FIRES OF SPRING" IN STAMFORD

"Fires of Spring," the new drama by Robert McLaughlin, said to have been based on an amazing incident in the life of the late Sara Bernhardt, played a two day stand at the Stamford Theatre, Stamford, Connecticut, Monday and Tuesday of this week. Last week it played in Brooklyn. The cast is headed by Josephine Victor and includes Albert Bruning, A. C. Andrews, Herbert Yost and Edward Emery.

LINDER RETURNING TO VAUDE

Mark Linder, who appeared earlier this season with Herk and Beatty's unit show, "Say It With Laughs," is planning to return to vaudeville in his protean playlet, "The Criminal," in which Linder plays six different roles. Linder will continue in vaudeville until the completion of a new melodrama, "The Frame-Up," which will serve as a starring vehicle for him on the legitimate stage next season.

"SUNBONNET SUE" MUSIC SHOW

"Sunbonnet Sue," a new musical comedy by Jack Lait and Gus Edwards, will be the first production of the newly incorporated Gus Edwards Productions, Inc., which was recently incorporated for \$200,000. This is the second of the composer's song titles to be used as well for productions. A number of year ago Edwards produced an all kid musical show called "School Days," the title of which had been borrowed from one of his popular songs.

PEARL REGAY IN ACT

Pearl Regay has returned to vaudeville after an absence of several seasons, in productions, and is now playing with the Moscow Orchestra supporting her. She opened in the Moss houses last week and will begin a tour of the Keith houses at the Colonial on May 24th.

ALLEN GOING TO EUROPE

Edgar Allen, booker for the Fox vaudeville circuit will depart for a three months' vacation in Europe on the S. S. Paris June 7th. Mrs. Allen, professionally known as Catherine Murray, will accompany him on the trip.

FARNUM'S HAVE NEW ACT

Nat and Jackie Farnum have discarded their former vehicle to do a three act, assisted by a colored dancer billed as "Strut." They will continue to do "The Doctor Shop" afterpiece in bills on which they work.

DREON SISTERS ROUTED

The Dreon Sisters have been routed over the Loew circuit, and opened last week at the State Theatre. A new routine of songs and other material has been added to the act as well as new costumes.

BUTTERFIELD IN NEW YORK

W. S. Butterfield, owner of the Butterfield chain of houses in Michigan and the Middle West, visited New York all last week, and stayed over until Tuesday morning. He returned to Michigan yesterday.

DESLIE SISTERS' FATHER DIES

E. G. Herbert, father of the Three Deslie Sisters, in vaudeville, died suddenly last week, on May 10, at his home in Los Angeles. His death was due to injuries received from being gassed in the war.

"FEARFUL NIGHT" NEW MAY

May Tully has contributed a new melodramatic farce to vaudeville. It is called "A Fearful Night," and had its first showing at Proctor's 23rd Street the last half of last week.

VAUDEVILLE

STATE

(Last Half)

Five vaudeville acts most of which could easily hold a spot in two-a-day houses. Equally as good as the vaudeville was the overture "William Tell," played by the house orchestra of 22 pieces under the direction of Joe Jordan, who has been in the Loew service for years and who opened the State theatre. Mr. Jordan is not only a leader capable of playing routine stuff etc., but one that seeks to add to the theatre entertainment appeal, setting a good example for other directors.

The Billie Gerber Revue, two girls and two men, in the opening spot proved to be an offering worthy of any position, from several entertaining angles. Miss Gerber did a bit of prologue and introduced her company, and was followed by a fast selection on the accordions by the men. An Oriental dance in "three" was the next bit, unusually well done. Subsequent bits included an Apache scene with Miss Gerber singing "My Man," and toward the close of the act she affected male attire while dancing and singing. The male members of the company filled in the intervals with various selections on the accordion.

In the second spot Turk and Clare, sent their acrobatic, tumbling and contortion offering over for a decided hit. The tumbling of one is marvelous, as well as the contortion stunts of the other. The latter was done with a bit of comedy and the whole act is done in a style that is different.

Held over for the last half, Newhoff and Phelps, delighted with their singing act which is well known to patrons of big time vaudeville. Their style is always refreshing and consistently good. Opening with "Toot Toot Tootsie," which is a classic as they do it, the routine concerning newly weds, was carried out in song in clever fashion. For an encore they did their old success, "Ain't We Got Fun," scoring as usual.

In the next to closing spot, Laurie Ordway and Company, offered special songs of the type usually written by Blanche Merrill. Miss Ordway, assisted at the piano by a girl, opened with a "Vamp" song, and followed with a "Bride" and "Married Women" songs the latter being done with the aid of a baby carriage, etc. The comedienne's style was funny and gathered many laughs. Shortening one or two of the numbers would not hurt, especially the second one.

The Ishikiwawa Japs, closed the show with an artistic Japanese novelty act, that included acrobatics, hand balancing, juggling, etc. The act is well staged and moves along smoothly, while the various stunts are performed with ease.

M. H. S.

HAMILTON

(Last Half)

The attendance on Thursday afternoon was bigger than it has been on a matinee here in quite some time. The big draw for the last half was the motion picture "Souls For Sale," and with it a five-act bill of vaudeville containing a strong entertainment value.

The Lomas Troupe, consisting of ten people opened the show and gave it a good start. A comedy "horse," done by two men drew plenty of laughs, with falls and dance bits. For a closing, the entire troupe does the Bobby Poganny bit, coming on one by one, wearing false faces and on stilts, ranging in sizes from five to fifteen feet in height. The same bits used for laughs by Bobby Poganny and company, are also used by this troupe.

Rule and O'Brien have injected some new numbers to their song offering, but still use the Irish bit for the punch, and scored nicely here.

Helen Ware and Company more than pleased with a comedy playlet called "Her Dearest Friend." The writer caught this same act on the preceding day at a different house, and reviewed it for new acts, and in justice to Miss Ware and the author of the playlet, it must be said that the manner in which the offering was received at this house, was one hundred per cent better than it was in the other theatre, with the result that the offering appealed to us much more than it did in the other theatre.

Yorke and King stopped the show with their "tin-type" comedy. The talk bits kept the laughs coming, and the clowning and dance of Miss King livened up things.

"Shadows" with Collette Blain and Company, proved to be a very well staged dance offering, written by Frances Nordstrom. An old couple, who talk over old times while looking over things in their attic, (a typically Nordstromish situation) and a wonderful little dance compose the cast of the act. The girl is very sweet, and does a toe-dance, a doll-number and a Gypsy routine excellently. She is probably not more than, sixteen, and hence adds to her work a youthful personality which is very refreshing.

C. C.

PROCTOR'S 23RD STREET

(Last Half)

The feature picture, "Souls For Sale" is the real draw here, although the vaudeville section offers by far the best bill of the season. The combination stood them up six deep on the lower floor. The morbid had undoubtedly expected to see an expose of the supposedly gay life among the film folk of Los Angeles, but instead followed the trials and tribulations of a female Merton who becomes a cinema star in spite of her awkwardness and annexes her director as a husband. Paul Nolan and Company opened the show with a lively juggling specialty. Nolan handles all the stunts, the young woman in the act merely working as an assistant. He does the routine juggling act but does it in a sufficiently likeable way to make his stuff entertaining.

Frost and Morrison, two clever boys, contributed the regulation piano act, managing to keep the mob entertained with their songs and departing to a loud hand. They opened with a double "A Baby's A Baby That's All." Followed with "Maggie Blues" and wound up with "The Thief," a novelty number in which they disclose the source of some of our popular hits. If their dope is right practically every composer in a tune thief.

Comedy and thrills shared honors in a melodramatic farce, "One Fearful Night." Pleading the playlet an enunciator keys up the audience to thrill pitch by coming on and making an announcement that a dangerous criminal, who had figured in a number of brutal murders and had been sentenced to Matteawan, had escaped and was last seen in the vicinity of the neighborhood. With the audience gripping their seats the curtain rises on the skit and the thrill stuff is maintained until near the close of the act when the piece assumes proportions of a travesty.

Babcock and Dolly were easily the hit of the show in their happy mixture of clowning and songs. Babcock is one of the best comics we have glimpsed in some time, while Dolly does a French girl that is a classic. Both work well together and keep the audience at a high pitch of hilarity every minute they occupy the stage. Their material is good and they know how to sell it. If the act isn't grabbed up for the big time we miss our guess.

Lorraine and Minto, assisted by Margaret Davies, closed the show with a spectacular dance revue.

E. J. B.

REGENT

(Last Half)

Of the five acts that composed the bill at the Regent the last half of last week, two went over with better than average punch. These were at the end of the bill and created the proper atmosphere so that those in the house would think they had seen a wonderful show. The other three acts were just so so, each with some good spots.

The Kitaros, a Jap foot-balancing act, started things going. They perform several difficult stunts toward the end of the act, but their big fault lies in their faking. They started purposely missing the barrel right in the beginning of the act instead of saving this for the end. One of the men tosses his partner around in great shape for a punch finish that goes big. A woman is used in the act as an assistant.

Chas. Root's Steppers is a hoofing act composed of four men. There is nothing spectacular about the act just a good number two act on the family circuit.

Una Clayton & Company, including Herbert L. Griffin, in "The Spite Fence," a sketch by Miss Clayton herself, proved a disappointment. The act is an "Abie's Irish Rose" sort of thing with a reverse twist, Miss Clayton playing the part of Katie Murphy Schmollowitz. In capable hands the sketch might have proved attractive but the acting, without exception, was of low order. The juvenile in particular was the worst offender. He played the entire act displaying a set of teeth that must have cost at least \$100. He hardly closed his mouth to talk and never to breathe.

Zelda Santley, an attractive young lady, did a series of imitations, and did them well. Her repertoire consisted of copies of Eddie Cantor, Pat Rooney, Nan Halperin, Ted Lewis, Jimmy Hussey, Belle Baker, Nora Bayes and Grace LaRue, insisting on giving the last whether the audience liked it or not, an effective way of killing applause that might have stopped the show for her. The act went over big, because of the popularity of her favorites and the exactness of her imitations. She has the makings of a coming headliner and should develop them easily.

Claude and Marion closed the show and did it in great shape. This team can make any audience laugh and the woman's wise cracks about herself win her sympathy and applause. They know show business and put their knowledge into execution.

C. C.

PROCTOR'S FIFTH AVE.

(Last Half)

A seven act bill evenly divided with big and small time features sounds a happy medium for this house on the last half. The bookers had evidently calculated for warm weather and arranged a typical summery bill, but the weather man fooled them. Notwithstanding the weather break tilted the attendance record and the show seemed to hit with the audience.

Daley, Mac and Daley, skatol artists, were the pace setters, offering a novel routine of roller skating stunts which included both trick stuff and dancing.

Gene Morgan, a likeable chap with a decided Southern accent, deuced with some nifty talk that made for laughs and several snappy dances. He lost no time in selling his stuff and departed with the approval and applause of the customers.

Nolan Leary and Company, on next, offered an abbreviated farce, "Yes Means No," which proved an admirable vehicle for the popular juvenile and was rattling good entertainment as well. Leary is the shiftless son of a finance king, whose main income is derived from loans, during his father's absence he has been in charge of affairs. Succumbing to the hard luck tales of various debtors, he grants extensions, which greatly displease his father. The latter accuses him of being a nancy-pamby that cannot say no to anybody. The boy has just proposed and been accepted by his sweetheart. He begs his father for another chance. It is agreed that every time he says no he is to receive \$100 towards his honeymoon expenses. During the action he gets into all sorts of trouble yet sticks to his bargain and convinces his father that he is a business man when he wants to be. He wins a fat check and marches off with the "only girl" at the finish. The situations are bright, the dialogue brisk and in fact the farce has everything essential toward making it enjoyable entertainment. Three others appear in the cast.

Thornton and King hit mildly with their usual routine of nonsense which was in decided contrast to the woe registered by another comedy duo, Seed and Austin, whose clown antics took them from giggles to roars and back again. Dave Seed, the abbreviated comic, seems born to this sort of thing he does in this act. One of his cleverest stunts is a monkey bit in which he leaps all over the place and lights upon the shoulders of his partner.

Venita Gould, borrowed from the big time, offered her usual routine of impressions of popular stage folk. Of the collection her impressions of Grace LaRue and Lenore Ulric were decidedly her best, although the others were well done and managed to entertain.

Ernie Golden and his orchestra closed the show. The band is one of the best combinations that has played this house and were received with greater warmth than any of their predecessors. The combination utilizes symphonic arrangements and several of the numbers are built up with effects. Toward the close the tuba player does a travesty on Galli Curci that is a scream. All of the numbers are played well and arranged so as to provide the desired result at the climax of the offering.

E. J. B.

FRANK VINCENT BACK IN N. Y.

Frank Vincent, general booking manager of the Orpheum Circuit, and Ray Meyers, his assistant, who have been touring the circuit for the past six weeks, will return to the booking offices in New York tomorrow (Thursday). The two visited all cities in which Orpheum theatres are located as far as the Coast, and in San Francisco established a third booking office of the Orpheum Circuit, with Harry Singer at the head of it.

SIX WEEKS MORE FOR FIELDS

W. C. Fields, who has been playing several weeks on the Orpheum Circuit, has been booked for six weeks of additional time in that chain of houses, which are to be played in Los Angeles and San Francisco, in both the big time and junior houses there. He will open in Los Angeles on May 20th.

MURPHY AND WHITE CLOSING

Bob Murphy of Murphy and White, who have been playing continuously all season will end their season in two weeks. Murphy has purchased a new Cadillac and will motor east to his summer home, Bingham Beach, South Royalton, Vermont, where he will rest during the summer months.

FRANKLIN

(Last Half)

Despite the immense size of this house, it never seems to have any barren spots as far as vacant seats are concerned, and Thursday night was no exception. Jim Fortheringham seems to have been very successful in exploiting the "Keith Idea" of a community theatre in this section of the Bronx, for he always has a theatre party of from five hundred to one thousand people in his house. Considering that there are 3,500 seats in the house to fill, these parties help not a little. Fortheringham has done more than just "fill" the house, for he has also made of a jazz-mad audience, one that receives every type of act with the proper appreciation. It might sound like stretching things to give a manager credit for this, but if any one attended this theatre in its early days, and noticed the attitude of the audience then and compared it with the way the audience acts at present, he'd realize the truth of the statement.

Four tryouts were offered on Thursday night, consisting of Amira and Razima, a Spanish dancing act, Mansfield and Weir, a piano and singing offering, Gold and Lynn, a good gymnastic offering, Ann McCree and Company, a girl singer and a pianist, and Adams and Tunstall, a colored team who sang, danced and did piano bits.

The regular bill was opened by the Sig Franz Troupe, two men and two girls, who used bicycles, unicycles, and cycles in all shapes and dimensions to big comedy results. Franz also does some talk bits which contain some risqué lines that should be omitted.

One would be ready to take oath that Ruth Royce, who was here last week, was making a repeat engagement here in the person of Sally Beers. If ever a person was the duplicate of another, in voice, mannerisms, delivery, gestures, and even the walk, it is Sally Beers of Ruth Royce. Miss Beers has a great future ahead of her, and proved that the day when she will "arrive" isn't far off, by stopping the show here. She rendered a speech in a very sweet manner that increased the good impression she had already created.

Block and Dunlop, a boy and girl team, also scored with a comedy, singing and dancing routine. Both are likeable performers and handle their material well.

Howard and White followed with a farce comedy based on the Al Woods' idea, that of twin beds. The laughs came rapidly and they were accorded heavy applause at the finish.

Mary Haynes, assisted by a pianist, was a riot with her character songs. Miss Haynes not only has the material, but delivers it as no one else can, and scored the bit of the bill.

The Eight Blue Demons closed the show with their whirlwind acrobatic offering.

G. J. H.

N. V. A. GOLF TOURNAMENT JUNE 25

The third annual golf tournament of the National Vaudeville Artists Club will be held on June 25, 26, and 27, Monday, Tuesday and Wednesday, on the Garden City Country Club course on Long Island. Qualifying rounds, match play and special events will prevail. A new contest will be introduced for beginners, with special prizes for the winners, as well as prizes for ladies' contests.

The regular prizes will consist of the Tom Nawn Trophy, the Durant Cup, and cups and prizes will be given by E. F. Albee, B. S. Moss, F. F. Proctor, the Orpheum Circuit, Marcus Loew, Mike Shea, Fred Shamberger, Jules Delmar, and Wilmer and Vincent. The Tom Nawn trophy and the Durant Cup, must be won twice for permanent possession. Jack Kennedy and Hal Forde each have a leg on the Tom Nawn trophy, and Hal Forde has a leg on the Durant Cup.

PETROVA PREPARING ACT

Olga Petrova, the motion picture star, who for the past two years has been appearing in legitimate attractions, the last of which was "The Hurricane," will again be seen in vaudeville next month. She is now preparing a vehicle and will probably be seen alone, as she was during her last tour of vaudeville.

EDDY FOY SIGNED BY LOEW

Eddie Foy and his family have been signed to appear over the Loew Circuit and will open in Buffalo on May 21. The rest of the circuit is to follow.

VAUDEVILLE

HELEN WARE AND CO.

Theatre—Coliseum.
Style—Playlet.
Time—Twenty minutes.
Setting—Full stage.

We don't remember having seen Helen Ware in vaudeville before, most of her work having been confined to the legitimate stage, the last appearance being in "Within Four Walls." Miss Ware's work in dramatic productions has stamped her as an excellent actress, and it is therefore to be all the more regretted that her choice of a vehicle for vaudeville hasn't been made with a very close observance of what goes over and what doesn't, with vaudeville audiences.

On previous occasions, when reviewing acts done by legitimate people on their entrance to vaudeville, we have often asked, why will they insist on trying to do something "different," not only from what vaudeville has been getting, but from what these artists themselves have been doing? Most of them, as has Miss Ware, select vehicles that might be called "dainty," with a touch of comedy and satire that doesn't mean a thing to a vaudeville audience, or for that matter, a legitimate audience. The one difference is, the legitimate audience generally pretends that it understands, while the vaudeville audience shows that it likes or dislikes without any attempt to deceive themselves.

Helen Ware's vehicle is called "Her Dearest Friend," and was written by Glen McDonough. It is a comedy of that time when New York was so old that A. T. Stewart's store had 500 employees and domestic servants had nerve to ask three dollars a month for wages. Miss Ware appears as "the dearest friend" of Ruth Minuit (played by Anne Morrison), who has been cheating on the side with the latter's husband (played by Eugene MacGregor). Their clandestine affair is betrayed unwittingly by a cab driver, who calls to return a garter lost by the "dearest friend" while driving with William Minuit. Prior to this, Mrs. Minuit had been eulogizing the faith and loyalty of her husband to Hester Van Dam, the "dearest friend." Mrs. Minuit gets the story of how her husband and her friend had been riding together, with the curtains in the cab drawn down, by giving the impression to the driver that she was the woman in the cab. When Mrs. Van Dam returns, having discovered the loss of her garter, Mrs. Minuit naturally learns who the woman who had been out with her husband was. She returns the garter, telling her friend that it was lost in her house. After Mrs. Van Dam has gone, she tells her husband she loves him so much more than she ever did, 'cause instead of being a dead-head he has shown that he still has some romance in him, and therefore must be worth loving.

The entire affair is draggy, and only towards the finish does it hold interest. It has a lot of possibilities with the plot it contains but it needs cutting, and also revamping. G. J. H.

FLO RING

Theatre—Regent.
Style—Singing.
Time—Twelve minutes.
Setting—Special in one.

Miss Ring sings an operatic strain from behind a curtain and then enters to announce that she has something in the way of a surprise. The surprise is that she makes her changes in full view of the audience. Her song repertoire consists of "Alice Blue Gown," "Mammy's Honey Rose" and "Kiss Me Again." Miss Ring has a fair voice and pleasing presence, the novelty of her making her changes in front of the audience being relied on to put the act over. Her costumes are tasty and becoming, if not always in keeping with the song she happens to be singing. C. C.

NEW ACTS AND REAPPEARANCES

FARREL AND HATCH

Theatre—Proctor's 23rd Street.
Style—Songs.
Time—Fifteen minutes.
Setting—Piano, in one.

Two "unbleached" male performers with a regulation "piano act" manage to sound a new note in hot jazz selections and bring to their delineations of their songs a delivery that is unique. The men have lusty, if not melodic, voices. They work like trojans and carry their audience with them, working them up to a high pitch that is surefire for a loud hand, all of which must be accredited good showmanship.

The boys offer six numbers which embody practically every type of popular song, with "hot jazz" dominating their list. In these numbers the boys let loose as only "dark skins" can and wow the mob with their drawly melodies and attendant comedy antics. Most of the numbers are served as duets, with one of the men also carrying the piano accompaniment. In one instance the pianist does a marathon selection with the orchestra, making the boys work at a lively pace to keep abreast with his playing.

The act is surefire for the small circuits and can get over also in an early spot in the big-time houses. E. J. B.

LE HOEN AND DUPREECE

Theatre—Proctor's 23rd Street.
Style—Novelty.
Time—Fifteen minutes.
Setting—Special.

This offering is contributed by a mixed team. Although it includes a mixture of many things, it has been undoubtedly patterned as a vehicle for the woman sharpshooter. The locale is a picturesque garden in Spain. The man simulates a gawky cowboy for comedy, which is none too spontaneous and merely stalls until the woman goes into her trick shooting. She, however, lifts up the act with her clever marksmanship, in which she shoots at small white discs set in the center of a frying pan at the rear of the stage. In a late spot in the act the man also displays skill with the rifle by playing the chorus of a popular tune by shooting at a musical instrument.

The talk stuff preceding and following the shooting could stand considerable livening up, which would undoubtedly enhance the chances of the act. As it stands it may get by on the small time. E. J. B.

CHAS. ROOT'S STEPPERS

Theatre—Jefferson.
Style—Dancing.
Time—Ten minutes.
Setting—In one.

Four men doing a versatile routine of soft shoe dancing, worthy of a spot on any three-day bill now and better houses in time. They open, wearing derby hats and tuxedos, and sing a verse before going into their dance. After dancing a few steps, each did an extra bit while the others stood aside. Later two left and then another.

To the strains of "Pagliacci" a dance was done by two men in Pierrot costumes, both doing fine team work, some of it being on the eccentric order. They were relieved by the other two men, who did various dancing steps to the national airs of different countries, etc. For the closing dance the four danced in different combinations of two and three, working into the routine a few steps of their own. M. H. S.

"BLONDES"

Theatre—Jefferson.
Style—Comedy sketch.
Time—Seventeen minutes.
Setting—In three (interior).

"Blondes" is a pleasing comedy turn carrying many good laughs, is capably done by a cast of two men and two girls, and breezes along without a moment's delay at any time in the action. The theme is somewhat familiar, being on the order of one young man of the world giving a younger and less experienced fellow advice as to women, with the laugh being on the wise one at the finish. In addition to real funny lines here and there, the characters, such as one tall fellow towering over his less experienced friend, makes for comedy in itself.

The four are discovered seated in the parlor, with one of the girls seated at a piano and the other three characters engaged in conversation. The girls leave, and the two men who are seated on a settee talk about girls. The older of the two tells the other, who is engaged to the blonde girl, to beware of them, for they are fickle, etc., and explains how much better the brunettes are in comparison, getting a few laughs in the meantime. When they rise, the older of the two is a giant and his friend short, which gets another laugh.

The man of the world outlines a scheme whereby he can convince his friend of his theory regarding blondes, and they arrange for both to try and kiss each other's girls. Buzzers handily arranged are to be the medium of reporting their progress. The tall fellow soon engages the blonde fiancée of his friend in conversation, pays her many compliments, and shortly they leave for a dark corner of the verandah. Later the buzzer reports his fast progress. The other couple go through the same routine as the other, the man evidently having listened to the conversation. He makes as good progress with the brunette as his friend did with his blonde. In fact, when his colleague arrives he finds him kissing his girl. For the finish, the little fellow pulls the cave man stuff on his betrothed and she promises to be good, after they are married. M. H. S.

FLO MAYO

Theatre—Regent.
Style—Novelty.
Time—Fifteen minutes.
Setting—Special in one.

Miss Mayo has an act that will get by big on its novelty and the young lady's personality and ability. It opens with the pianist bewailing the absence of Miss Mayo and wondering how the act will go on. He calls and she enters from the piano, where she has been concealed since the opening of the act. Some incidental and unimportant dialogue follows, valuable merely because it is done quickly and without waiting for laughs that wouldn't come anyhow. She sings a song and then does a number on the saxophone. She exits and the pianist sings a solo, part of it specially written. Miss Mayo then makes her appearance through the curtains on a specially constructed trapeze that swings out over the audience, being spotted when she is on a level with the top of the proscenium. She goes through a good routine with dialogue after each trick, the big spot in her act being her doing a trick in the usual way and then as it would appear if filmed by the slow action movie. The act is a good one from any angle and worthy of a "spot" on any bill through the merits of the aerial work. C. C.

"NEARLY MARRIED"

Theatre—Proctor's 58th Street.
Style—Musical comedy.
Time—Fifteen minutes.
Setting—Special.

This is an attempt at a vaudeville flash act without the customary chorus, with the roles played by a mixed quartette. The main difficulty with the piece is that three of the four make unsuccessful stabs to shine as mirth provokers. And worst of all, they angle for laughs with practically the same line of stuff, which are the stereotyped stunts that have long since outplayed their usefulness and are too chautauqua for even the small-time houses.

There is an attempt at plot in the piece. The opening is set outside a church. The two girls come on in bridal costumes and make it clear that they have been deserted by the prospective grooms. After a bit of clowning by the comic woman they go into a song, "We Were So Near and Yet So Far." After they "off," the men come on and explain their reason for the tardiness was a wild desire to bid good-bys to their "once-in-awhiles" prior to taking the matrimonial leap. The short man, presumably intended to be funny, misses the mark about as far as the girl did, and then both sing their version of the above-mentioned song.

The action shifts to a gorgeous interior, presumably the proposed love nest of one of the couples. The girls have selected it as their refuge. The boys turn up later and there is a good deal of good time wasted trying to sustain a plot that is hopeless and comedy situations that are forced. The saving grace of the act was the dancing of the two men, which, although showing nothing out of the ordinary, seemed deliciously entertaining in contrast to the talk stuff which preceded and followed it.

In its present form, "Nearly Married" is just one of those things that occasionally get into vaudeville for no reason at all. It will need considerable working over and several changes in cast before it can shape up even for the family time. E. J. B.

"SUNBONNETS"

Theatre—Regent.
Style—Revue.
Time—Twenty minutes.
Setting—Special.

"Sunbonnets" is, to all intents and purposes, a dance revue with two or three good singing numbers interspersed to keep the interest from lagging. The dancing is so well done, however, and the act so finely staged and presented that there is no danger of waning interest. The company is composed of four people, two boys and two girls, and each of these does his or her particular work in great fashion.

The act opens with "Sunbonnet Sue" done as a duet. The stage is agreeably set in a lark silk cye open at the back. A double dance by the two girls follows, this in turn being followed by one of the boys singing "Morn." He has a fine voice and sings easily. A waltz done with one of the girls follows. The other girl does what is meant to be a South Sea island dance, the dance containing more or less the required number of wiggles to the minute, but the girl, a stocky blond, does not look the type and does not perform the dance as if her heart was in it. The other boy does a fine knee and ankle dance that is good for applause all the way through. The singer sings "Old Fashioned Garden" and the act ends with him doing a three dance with the two girls. The act is good throughout and should win approval on any bill. It is run off fast and consistently in addition to being staged attractively. Emma Haig is billed as the sponsor for the offering. C. C.

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PROTEST U. S. PLAYS

Another graphic illustration of Britain's snobishness is sensed in the recent pow-wow among the English actors over the influx of American productions which have scored on their shores. Not content with the Paul Whiteman incident, when the British Musical Union, jealous of the orchestra king's triumph, attempted to prevent him from playing in any of the cafes or any place other than the production for which he was imported.

Now the English actors seem highly perturbed because a dozen of American plays have prospered on their shores. They alibi their complaints with the lamentation that it has been a bad season. That may be true. But a bad season is generally precipitated by bad plays. When the plays are good the season is good also.

British managers, however, had evidently been convinced that the native dramatists were not supplying the sort of material that could "pull" audiences in a season admittedly none too good and immediately entered negotiations with American producers for productions which had established themselves on this side of the pond. In many instances the productions had gotten over, in a sense, by the fine acting of its cast. Consequently, the London managers wanted that cast as well as the play and demanded that the entire American production intact should be imported.

The British actor, however, has viewed proceedings from a distorted angle. He has seen only the selfish viewpoint, the one that directly hits at his picketbook. Regardless of what jeopardy the established American hit might hazard, he cannot understand why the cast was not replaced with native actors. From his line of argument it would seem that he would be more content to have the theatres "dark" rather than have them prosper with American plays.

The incredibility of such an arrangement is illustrated in Arthur Hopkins' production of "Anna Christie," perhaps the most recent American invader. It is doubtful if England could contribute an actress who would do for the title role what Pauline Lord has done. Even in America we know of no other actress who could

hold a candle to Miss Lord's interpretation of this difficult role. And if the role was not played with the same great power the play itself would mean nothing.

And when one is considering bad seasons, the British actor should remember that there has been many a bad season in America. While lamentable to the American actors, none of the latter ever set up a howl about a foreign artist coming over and stealing their thunder. Many foreign artists have come and conquered in good and bad seasons and the American actor was the first, last and always the one to applaud his triumph as vigorously and sincerely as the rank and file.

The American actor welcomes competition. To him it is the variety that makes the life worth while. When his British brother begins to appreciate this it will alleviate much of his present self-inflicted mental anguish.

As matters stand one would be inclined to believe that the English actor is promulgating a boycott of American plays and players.

A BIGGER SHAKESPEAREAN MENU

(Reprinted from the N. Y. Sun)

Not long ago a prominent theatrical producer said the present wave of interest in Shakespeare's plays would die with the close of the present season. But announcements during the week which marked the tercentenary of the publication of the first folio of the plays indicate that this producer's guess was wrong. It is evident that Shakespearean drama will be acted to as great an extent this year, and perhaps greater, next season.

A play long a stranger to Broadway came to grief, it is true, recently in "Much Ado About Nothing." The public's apparent rejection of this unfamiliar offering gives no indication of any lack of liking for the old favorites.

"Macbeth," "Hamlet," "The Merchant of Venice," "Romeo and Juliet," "The Taming of the Shrew" and "Twelfth Night" perhaps, are of this number. But of late years producers have hurried to cover when the other plays have been mentioned. "King Richard III" was produced quite recently and extreme age is not requisite to a memory of a New York performance of "The Merry Wives of Windsor," but of late years, until the current production of "As You Like It," the Shakespearean menu has been strictly limited.

One reason for this restriction, it is said, is the superstition common among theatrical people, actors and managers alike, concerning certain of the plays. "King Lear" has a bad reputation. Many actors aspire to play the role, but there is a saying that productions of the play always have been financial failures. The same notion applies to a few of the others. Still others, of course, are considered unactable.

New York audiences today have changed tastes. There has apparently grown up a more eager demand for novelty. As like as not the novelty of seeing a performance of "Cymbeline," for instance, will insure the attendance of many theatregoers who would not trouble themselves to see one of the better known plays. Quite possibly the public is ready to welcome a few of the plays which for many years have appeared only between book covers.

Some of these have demonstrated their popular appeal in times past. It is hard to understand what has become of "The Comedy of Errors" since Robson and Crane were twin "riots" as the brothers Dromio. Still others, which apparently have lacked recent vogue are "King Henry VIII," "Julius Caesar," "A Midsummer Night's Dream," "The Tempest," "Othello" and "Antony and Cleopatra."

At Stratford-on-Avon, to celebrate the publishing tercentenary, English companies have started a one-month Shakespearean season, during which all of the plays will be acted. A true lover of Shakespeare, probably would give much to have the same opportunity in this country that American tourists enjoy in England.

Answers to Queries

B. R.—Richard Mansfield produced "Julius Caesar," with Arthur Greenaway in the title role, at the Herald Square Theatre, Dec. 1, 1902.

Gray—"The Altar of Friendship" was produced by Nat C. Goodwin and Maxine Elliott at the Knickerbocker Theatre, New York.

Stock—Etta Reed Payton appeared in a stock production of "The Shaughraun" at Payton's Theatre, Brooklyn.

M. S.—"The Bird in the Cage" was adapted from the German and was produced at the Boston Museum, with Charles Mackey, Edward Harrigan and Sandol Milliken in the cast.

Tully—Adele Purvis Onri played the Orpheum Circuit during that season.

French—Caswell and Arnold played at the Nouveau Cirque, Paris, France.

Karr—Barry Johnstone shot and killed Kate Hassett of the Keith Stock Company.

L. O.—Irene Bentley was with "The Wild Rose" company.

R. G.—David Belasco presented Blanche Bates in "The Darling of the Gods" at the Belasco Theatre, New York. George Arliss, Robert T. Haines and J. H. Benrimo were among the cast.

25 YEARS AGO

Amelia Bingham was with the Mordaunt and Black Stock Company, alternating between the Herald Square Theatre and the Columbus Theatre, New York.

Harry Elwood, Johnson and Harvey, Cyrene, and Rand and Ordway played at the Chutes, San Francisco.

"The Chorus Girl" was produced at the Boston Museum, with Merri Osborne, William Norris, and Eddie Garvey in the cast.

Henry V. Donnelly leased the Murray Hill Theatre, New York, for stock.

The Royal Italian Grand Opera Company opened at Wallack's Theatre, New York.

Ned Wayburn was in the cast of May Irwin's company, playing Buttons in "Kate Kip, Buyer."

James W. Collier died at New York City.

Edouard Remenyi, violinist, died on the stage of the Orpheum Theatre, San Francisco.

Thomas O'Brien, of O'Brien and Reading, died at London, England.

The Barnum & Bailey Circus played a three weeks' engagement at Manchester, England.

Bert Willison's Great World Circus was at Honolulu, Hawaii.

Joe Goddard knocked out Peter Maher at Philadelphia.

The American Biograph supplied moving pictures of the North Atlantic squadron.

"It's Not What You Were, It's What You Are Today," by Dan Marion, was published by J. W. Stern & Co.

Rialto Rattles

A DRAMATIC SCENE

It was a dark night. Two shapes were seen to slink along the beach to a nearby pier. Then noises were heard. "Oh," "Ah," "Why didn't I meet you before." Then the sound of smacking lips, a long-drawn sigh and then—a crash of breaking glass as the two men threw away the bottle of "private stock."

CHEERIO, OLD DEAR!

There have been many stories illustrating English cold-bloodedness and in difference, and perhaps the following will be funny if the reader himself puts the proper dialect. It is well known that if an English audience doesn't care for an act, they let him know very quickly and effectively. While a certain English single was doing his routine, a rowdy in the first row looked up and gave him the razz-berry, yelling "Get off!" The Englishman kept on with his song, and soon the old berry came again. The performer looked over to the rowdy and said:

"I beg your pardon?"
"I said you—(razz)—get off!" pointing to the exit.
"Well," said the Englishman, walking towards it. "Perhaps you're right."

EXCEPT WHEN REPORTS ARE GOOD

Although "Boys' Week" is over, some actors insist that as far as vaudeville concerned, "Boys' Week" lasts all year 'round.

THAT CERTAIN BUSINESS

A sign in a store at the Strand Theatre Building states "Remodeling Business Going On."

NEW WAY TO GET HONOR

"P. M. A.'s National Theatre Flop Most of Distinctive of Season." Newspaper headline.
Killing themselves with glory, so to speak.

ANOTHER "WEEK" FOR NEW YORK

Now comes "Clean-Up Week," which is in progress during the current seven days. This is called to the attention of black-face comics, tramp make-up comedians, and chorus girls. The latter, according to some people, are always cleaning-up.

HERE IS THE RECORD

Aspiring contestants for marathon dance records are hereby referred to the mark made by a penitent sinner, one Simon Sembach who back in the days of 1023, as a penance danced for 365 days without stopping.

NO PLACE TO GO

A movie theatre in Moira, N. Y., burned down and hundreds were confined to their homes, having no place to go.

HOW DO THEY DO IT?

The real mystery of the marathon dances is to be able to explain how the men get away from work that long.

NO TAILOR'S DUMMY

A headline said that Louis Wolheim was wed in his whiskers. You couldn't call him a tailor's dummy.

DARE YOU TO USE THIS

Puns are all right in their place, but what punishment would you suggest to be given to Dan Cummings, who tells us the sad story of a girl he saw in a restaurant with her sweetheart.

"Her sweetie was treating her terribly," says Dan, "he called her names and beat her up. Honestly, the poor girl was leading a dog's life. So I called her over."

DRAMATIC and MUSICAL

"THE MOUNTEBANK," W. J. LOCKE NOVEL, IN PLAY FORM

"THE MOUNTEBANK," an original play by W. J. Locke and Ernest Denny, founded on Mr. Locke's novel of the same name and presented by Charles Frohman at the Lyceum Theatre, on Monday, May 7, 1923.

CAST.
Andrew Lackaday, also known as "Petit Patou".....Norman Trevor
Horatio Bakkus.....Lennox Pawle
Anthony Hylton.....T. Wigney Percival
Harry Verity-Stewart.....Charles Romando
Gustave.....Louis La Bey
Barker.....F. Cecil Butler
Lady Auriol Dayne,
Lillian Kemble Cooper
Elodie.....Gabrielle Ravine
Lady Verity-Stewart.....Marjorie Chard
Evadne.....Nora Swinburne

Norman Trevor, who is featured in this story of what the war did to a man, had the chance to do some fine work, but somehow managed to miss on one end of it. He makes a fine general, a real general kind of general, but he makes a pretty sad clown. It almost seems as if he had read a lot of fiction that told him that a clown always takes his work seriously and had endeavored to live up to the part. He is, in the first act, the most serious clown we have ever seen, and he never snaps out of it. Of course, he had enough to be serious about. All through the play he is having things done to him, he is always in the accusative case. Even at the final curtain, he is forced into a proposal and released from what he has considered an obligation by outside forces. Although the four acts cover a period of seven years, the play does not move quickly. Nevertheless there is much that is good in it and affords a more than passable evening's entertainment.

"The Mountebank" is the story of a man raised in the traditions of the sawdust ring, who is satisfied with his rise in life from the traveling circus to the headline position as a music hall clown. His dog and partner dies, this being one entity, not two, and while he is mourning the loss of his four-footed friend, Elodie, a former female mascot of his, arrives, and they hit on the brilliant idea, an idea which the audience had five minutes before it dawned on the actors, of making Elodie his partner. Two years later, with the world in the throes of war, the partners are living together in France, with the Mountebank devoting most of his time to books of warfare. He finally enlists, and the third act finds him a brigadier general after the armistice, the lion of the hour at an exclusive English home. A sense of duty calls him back to Elodie, in Paris, without proposing to Lady Auriol-Dayne, with whom he is in love and who loves him. In the last act Lady Dayne finds him out, again a clown, and the temperamental Elodie is removed by his best pal, who marries her and runs away, leaving the clown, the lady, and her nephew to live happily ever after on the Solomon Islands.

Norman Trevor, as the Mountebank, gives rather less than his best performance, while Lennox Pawle, as his shiftless friend, does great work in a made-to-order part. Gabrielle Ravine, as Elodie, gives a really fine performance, portraying the fiery Latin with sympathy and understanding. A fine performance in a small role was given by Nora Swinburne, as the bubbling flapper, Evadne.

"OLD SOAK" CLOSES JUNE 2

Arthur Hopkins' production of Don Marquis' play "The Old Soak," which has been running at the Plymouth Theatre since August 22, 1922, will end its season there on June 2nd. The show will be sent on tour next season, opening in Chicago early in September.

"HITCHY-KOO" FOR GARRICK

Raymond Hitchcock in his new revue, "Hitchy-Koo 1923," will begin its summer run at the Garrick Theatre, Chicago, on Monday, May 21. The show has been out for several months and has been doing great business on the one nighters throughout the middle west. After the Chicago run the piece will proceed to New York.

COMPLETING "O'REILLY" CAST

George M. Cohan has added to the cast of "The Rise of Rosie O'Reilly," which opens at the Tremont Theatre, Boston, May 21, Bobby O'Neil, Caroline Lilja and George Bancroft.

"SALOME" AND "CHIP WOMAN'S FORTUNE" WITH COLORED CAST

"SALOME," by Oscar Wilde, and "The Chip Woman's Fortune," a one act play by Willis Richardson. Presented at the Frazee Theatre Monday evening, May 7.

CAST.
SALOME
Young Syrian.....Arthur Ray
Page of Herodias.....Lionel Monagas
First Soldier.....Lewis Alexander
Second Soldier.....Coy Applewhite
Cappadocian.....Charles Olden
Jokanaan.....Solomon Bruce
Salome.....Evelyn Preer
Herod.....Sydney Kirkpatrick
Herodias.....Laura Bowman
First Jew.....Charles Olden
Second Jew.....George Jackson
Third Jew.....Walter White
Tigellinus.....Arthur Thompson
Slave of Herodias.....Marion Taylor
THE CHIP WOMAN'S FORTUNE
Liza.....Evelyn Preer
Silas.....Sydney Kirkpatrick
Emma.....Marion Taylor
Aunt Nancy.....Laura Bowman
Jim.....Solomon Bruce
A Man.....Arthur Ray

Negro players of the Ethiopian Art Theatre, which is a product of the Middle West, are presenting "Salome," and all things considered gave a creditable performance. In spots the play was bad and in others it was good. The type of play, however, is somewhat different than the kind of production the players originally intended to produce. Raymond O'Neil, the director of the Ethiopian Art Theatre, says that he feels it is the folk-play that the colored actors are best fitted for, and "The Chip Woman's Fortune" is one along such lines.

Miss Evelyn Preer, as Salome, was well fitted for the part physically, has a good voice and stage presence, but here and there she failed to realize the weight of the role, and consequently seemed weak in the moments when the play had its heaviest line. The dance of the Seven Veils was done with less care and rather careless for art. It was more like a jazz burlesque of the dance. At one point in the play she seemed to rise to the occasion and more. This was when she caressed the dome of the late Jokanaan. The minor players failed to come up to the standard set by Miss Preer and were very weak in most spots. Sydney Kirkpatrick, as Herod, did very well, with a performance second to that of Miss Preer.

"The Chip Woman's Fortune" was done as a curtain-raiser to "Salome," and Miss Preer was seen in a comedy role. The piece is not very important, yet at times proved real amusing. This was well played by the company, who took it much more seriously, it seems, than the heavier play, and are capable of doing such comedies to good advantage. Many plays are announced for future production at the Frazee by the Ethiopian Art Theatre, and most of these are expected to be in lighter vein and on the style of the curtain-raiser.

EQUITY PLAYERS IN "THE RIVALS" REVIVAL SCORE REAL SUCCESS

"THE RIVALS," a comedy in three acts, by Richard Brinsley Sheridan. Revived at the Forty-eighth Street Theatre, Monday evening, May 7.

CAST
Sir Anthony Absolute.....Maclyn Arbuckle
Captain Absolute.....Sidney Blackmer
Faulkland.....McKay Morris
Acres.....Francis Wilson
Sir Lucius O'Trigger.....J. M. Kerrigan
Fag.....John Craig
David.....James T. Powers
Mrs. Malaprop.....Mary Shaw
Lydia Languish.....Violet Heming
Julia.....Eva Le Gallienne
Lucy.....Vivian Tobin

"The Rivals," put on by the Equity Players for one week, proved to be one of the best staged plays presented by the organization to date. The Sheridan comedy, well acted by an all-star cast, filled the house with laughter. Most every one in the cast had an opportunity to shine individually, as well as collectively, and on the whole, the play showed the Equity Players to an artistic advantage as no play has done in the past. As Francis Wilson said, in a curtain speech, it won back something that the Equity Players have lost in taking their noble stand. That the players have lost anything in the eyes of the public is questionable.

Both the old-timers and the new generation of players were seen, the older actors and actresses included such stars as Francis Wilson, Maclyn Arbuckle, James T. Powers and Mary Shaw. These more than held their own against such rising actors and actresses as Sidney Blackmer, McKay Morris, Violet Heming, Eva Le Gallienne and Vivian Tobin.

The professionals in the audience were many and they warmly applauded the efforts of Mary Shaw, as Mrs. Malaprop. Her way of doing the part was pleasing throughout the evening.

James T. Powers, as David, the poltroon servant of Acres, was another excellent achievement, while Vivian Tobin, as the naive and kissable Lucy, proved to be a charming maiden. J. M. Kerrigan, as Sir Lucius O'Trigger, scored a great laughing hit, and as usual was always dependable. Sidney Blackmer was hindered by a cold, which kept his voice in a whisper for the most part, and his role of Jack Absolute suffered a little as a consequence.

The rest of the cast handled their parts with a style almost surprising, with the result that many are of the opinion that the play should have been revived for a longer time, or another revival done before long.

ANN MASON FOR STOCK

Ann Mason, leading woman of "The Last Warning," which closed at the Klaw Theatre last Saturday night, has been engaged by Robert McLaughlin to become a member of his Ohio theatre stock company, Cleveland, beginning June 4.

VIRGINIA MARR MARRIES

Virginia Marr, ingenue of the Manhattan Players, and Perry Charles, press agent of Palisades Park, New Jersey, were married on May 7 by the Rev. Cox at Trinity Church. Michael F. Kelly acted as best man.

"PAPA JOE" CLOSING

"Papa Joe," which has been at the Lyric Theatre since it moved there from the Princess Theatre several weeks ago, will conclude its New York engagement on Saturday night.

ADOPTING GERMAN PIECE

Herman Mankawicz, dramatic editor of the New York Times, and Lawrence Stallings, of the dramatic department of the New York World, have been commissioned by the Shuberts to adapt an unnamed German musical comedy for American presentation this fall. Mankawicz also is adapting to the English Offenbach's light opera, "Orpheus," for Morris Gest. He has been engaged by Gest to go to Europe early in June to do exploitation and publicity for him during Gest's sojourn in Europe. He will return to the staff of the Times in the fall.

DR. F. E. MILLER WRITES A PLAY

Dr. Frank E. Miller, physician, known to innumerable theatrical people, has turned his talent in a new direction and has written a play called "The Goal," which will be produced next season. The principal scene of the piece is laid in the Grand Canyon and was inspired by a visit made by the doctor some two years ago. Dr. Miller is a famous throat specialist and has successfully treated innumerable singers in vaudeville, opera and concert.

"FOR VALUE RECEIVED," CLEVER IN SPOTS, IS WELL PLAYED

"FOR VALUE RECEIVED," a play in four acts, by Ethel Clifton, produced at the Longacre Theatre, Monday evening, May 7.

CAST
Almeric Thomson.....Augustin Duncan
Beverly Mason.....Maude Hanaford
Lawrence Banning.....Louis Kimball
Fellman Thorndyke.....Cecil Owen
Catherine Mason.....Eleanor Griffith
Anthony.....Harry Blakemore
Bernice Quinlan.....May Hopkins

Ethel Clifton, who has been accredited with the authorship of many playlets which have been offered in vaudeville, achieved the estate as an author of a full-grown play, via "For Value Received," a play in four acts, which was brought out at the Longacre Theater last Monday night.

The plot of the piece revolves around Beverly Mason, who has made a mad bargain and the supreme sacrifice to Almeric Thomson, a blind novelist. She for years has been his mistress in order to obtain a sum of money sufficient to educate her younger sister. As his secretary she was also his inspiration.

After she has made her bargain, love comes to her from another source, a younger man who embodies the very affection she must have. She waffles from her agreement with the novelist and leaves him. In the year that she has been absent the novelist has accomplished little, if anything. He is convinced that his love for the girl was the inspiration which made his writings human and successful.

Providence directs Beverly back to keep her bargain. She arrives at the crucial moment in the final act. The man, however, has changed. He has given much thought to her present status, and being convinced that he really loves her, offers her marriage. And she, too, evidently feels the same way about it, for she accepts.

The piece is written and played in a distinct melodrama tempo. In spots it achieves a height of brilliance, which unfortunately is not sustained, yet withal the play has qualities and a sympathetic appeal that may put it over with feminine audiences.

Augustin Duncan gives a creditable interpretation of the blind novelist, while Maude Hanaford brings a refreshing note to the role of Beverly Mason. Harry Blakemore is also worthy of honorable mention for having made a routine part stand out. Several others of the cast did equally well.

Ben Franklin is preparing a new act for next season.

Fulton and Burt opened on the Keith circuit last week.

Jim Hughes and Mae Wagner are a new vaudeville combination.

Phina and Her Picks are now playing the junior Orpheum theatres.

Arthur Kraus and May Avery have teamed up in a new vaudeville offering.

Minerva, South Sea Island dancer, is now appearing at the Ben Hur, City Island.

Mack and Lane have re-united in their vaudeville act and will open shortly.

George Dupree's "Minstrel Misses and Maids" have been routed over the Fox time.

McCormick and Wallace opened for a tour of the Keith Western houses last week.

Newman Fels, formerly with the Indiana Syncopators, is now with the Eva Shirley act.

Grace and Edna Dreon have returned to New York and are now playing the Loew circuit.

Jane Taylor has been added to the cast of "Sally, Irene and Mary," now at the Century.

Harry Evans and Charlotte Pearl will open this week in a Keith theatre with their new act.

James B. Carson is getting ready a three-act version of the "Red-Heads" for early production.

Benny Barton and his Revue will open for a tour of the Keith New York houses on June 3rd.

Miller and Bradford have been given a six week route over the Loew Circuit of Greater New York.

Roger Imhoff, recently with "Jack and Jill," has been booked for a tour of the Pantages time.

Avis Nast, the dancer, joined Warren Jackson and Company last week at the Greenpoint, Brooklyn.

Waiman and Berry are now completing a tour of the West and will be seen in New York shortly.

Rantillo and Riano are a new vaudeville combination and will be seen in an act called "French Salad."

Babette and Her Serenaders have opened a four week engagement at Motor Square Inn, Pittsburgh.

Jean Barrios opened with a new act at Keith's Bushwick last week, under the direction of James Devlin.

Lee and Barcoe have completed their Keith route and after a brief holiday will open on Independent time.

Harry Delaney appeared in a new act, "It Can't Be Done," at one of the Boston vaudeville houses last week.

Victor Binns and Company will open on the Keith time next week with a new act called "The Dancing Teacher."

Donald Kerr and Effie Weston will sail for England early in July where they will play during the Summer.

Patsy Mason and Bernie Show have their new act completed and will open it on the Keith circuit next week.

ABOUT YOU! AND YOU!! AND YOU!!!

John Gardner and Eleanor Ross have combined in a new act, which they broke in on the Poli time this week.

George Hansen and his orchestra sailed on the S. S. American Legion to South America for the Whiteman offices.

Lorin Baker will be the featured player in the new Lewis and Gordon act, "Blondes," which is now in preparation.

Fridkin and Rhoda have left vaudeville and joined the cast of "Adrienne," which opened in Philadelphia on Monday.

Mary Daniel, leading woman with the Proctor Players, Albany, underwent an operation for appendicitis last week.

Gordon and Edwards have resumed their vaudeville partnership and will shortly open in a new act on the Proctor time.

John Murray Anderson will produce "Jack and Jill" in London early next season if present negotiations go through.

Dan Healy has been signed for a light comedy role in "Adrienne" opening at the Geo. M. Cohan Theatre on May 28.

Guy Voyer closed with "Marry Me" at the Majestic Theatre, Chicago, last week, and will prepare a new act for next season.

Mohr and Eldredge substituted for Billy Beard at Proctor's 125th Street Theatre last week, illness forcing the latter to cancel.

Eddie Root, of the dancing Roots, has been appointed stage director of the new B. D. Berg revue at the Beaux Arts, New York.

Billy Dale and Company, including Walter Davis, returned to New York last week, after completing a tour of the Orpheum Circuit.

Constance Cameron is playing the role of "Topsy St. John" in "Gold Diggers" now playing at the President Theatre, Washington, D. C.

Marion Berry and Bob Langers have been engaged for "Help Yourself," a new play by Katherine Miller, scheduled for an early showing.

Bob Nelson has been added to the cast of "Bal Tabarin," the new Shubert musical production which opened out of town last week.

Spencer Charters, who is with the new Shubert show "Dew Drop Inn," is mourning the loss of his father, who died last week.

Redmond and Leona have been rehearsing a new vaudeville act, "The Party Wire," which will shortly be seen in the local theatres.

Benny Bernard is to be featured in a new tabloid musical comedy, "Ankles," which is to be tried out at the Supreme, Brooklyn, next week.

Billy Gilbert and Frankie Hunter has been signed as featured members in a new production to be routed over the Court's Tabloid Circuit.

Mae Sullivan and Suzanne Tyson are breaking in a new harmony act in the Independent houses. They will shortly open on the Proctor time.

Jack & Sonnie Williams are rehearsing a new act entitled, "Cry Baby," by Eddie Hayden O'Connor which will open on Keith time shortly.

Calm Dale and the Wilson Sisters have been added to Jack Connor's Revue, having been placed through the Harry Walker Booking Office.

Arthur Semplar and Marie Carson, who have been heading a tab show this season, are planning to return to vaudeville with an act called "Stranded."

Sam Bernard recently discharged from a New York hospital, where he underwent a serious operation is spending a few weeks in Mt. Clemens, Mich.

Johnny Singer and his Dancing Dolls have completed a twenty-two week route on the Orpheum time and will shortly show their new act in the local houses.

Doris and Sadie Baum have been signed as an added attraction to Milt Britton and Hertz' Orchestra, which will play at Ravenhall, Coney Island, this season.

Mazie Franklyn and Arthur Harris have been added to the cast of "Greenwich Village Snapshots," a revuette being readied for an early showing in vaudeville.

J. J. De Walde, formerly manager of Keith's Colonial Theatre, and now manager of Keith's Empire Theatre, Fall River, was a visitor in New York over the week-end.

George Alison, who was leading man at the Crescent Theatre, Brooklyn, from 1909 to 1914, has returned in the revival of "The Gold Diggers," which opened there this week.

Harold Thompson, who recently appeared on tour with "Masked Men," has been signed for a prominent role in "The Crimson Glow," a new melodrama being produced for the road.

Florence Lorraine Sherlock of the vaudeville act of "The Sherlock Sisters and Clinton," was married to James Howard Clinton of the same act recently, in New York.

Charles Lawrence and Roy Atwell have been added to the cast of "Helen of Troy, N. Y.," the new Kaufman-Conolly musical comedy to be produced by Le Maire and Jessel.

Martha Masson and Hubert Carlton are rehearsing a new dance production act for an early showing in vaudeville. They will carry a five piece orchestra and several other principals.

Martha Corcoran and Emily Searles, harmony singers, have been added to the cast of "Say It With Jazz," which had a preliminary showing at a Brooklyn "hide-away" last week.

Frankie James and Marion Randall have been added to the cast of "Fitchy Koo 1923," which opens at the Garrick, Chicago, next week; placed through the Arthur Lyons Exchange.

Mlle. Marguerite and Frank Gill who recently completed an engagement of eighty-three weeks in the first "Music Box Revue," will spend the summer at their cottage at Casco Bay, Me.

Loring Smith and Patsy Kennedy opened for a tour of the Keith Circuit at the Prospect Theatre on Monday, in a new act called "An Artistic Occurrence," written by Robert Woolsey.

Val and Ernie Stanton have completed their tour of the Orpheum circuit and the Keith Middle Western houses and returned to New York, and will be seen in the metropolitan big time houses.

Emily Seymour and Jerry Sullivan have been signed with "Bringing Up Father," the cartoon musical comedy, which is to be sent out by Frank Cosgrove for a summer run in the up-state territories.

General Pisano and Company have been routed over the Pantages circuit with their new shooting act, called "At the Gun Club," and will open on June 17th. The act will be preceded by a six minute reel.

James Spottswood, who had been rehearsing with "Sunshine," was forced to relinquish his role last week on account of illness. According to reports he is low with diphtheria and has not yet passed the crisis stage.

Christine Winthrop, who appears in support of Marion Davies in the film version of "Little Old New York," will do several more pictures this summer prior to being starred in a legitimate production next Autumn.

Prof. Dunninger, the mind-reader, is writing a series of articles in "Science and Invention" exposing some of the simpler tricks of stage magic. The editors offer \$1,000 to any spiritualist exhibiting an alleged supernatural phenomenon that Dunninger cannot duplicate by mechanical means.

Ben Lyon will play the part of Sir George Orreyed for the matinee performance next Thursday of the Bonstelle Players production of "The Second Mrs. Tanqueray" at the Harlem Opera House. Mr. Lyon is leading man in "Mary the Third," and formerly played in Miss Bonstelle's Providence Opera House Company.

STOCK THRIVES IN WASHINGTON

WASHINGTON, May 14.—With the closing of the National Theatre, upon which work has been started to remodel the building, with a front on Pennsylvania avenue, theatrical activity now centers on stock companies which are doing excellent business.

The Shubert-Belasco Theatre, where the George Marshall Players just closed a three week presentation of "Bluebeard's Eighth Wife" with Hazel Dawn, and are now playing "The Bad Man," will present next week "Captain Applejack." The week of May 27, Frank Craven's "The First Year" will be done, followed in succession by "Lawful Larceny" and "The Alarm Clock." The last named is a new comedy that will be in the nature of a tryout before going to New York City.

The Shubert-Garrick, under the management of George Marshall, did capacity business with a new farce by John Emerson and Anita Loos, entitled "The Whole Town's Talking." The stock company is being headed by John Cumberland and Eileen Wilson. This farce is also expected to show in New York in the Fall. This week "Grumpy" is being presented with Tom Wise.

The President Theatre Players continue to draw crowds for their fourth consecutive week with "The Gold Diggers." George Barnet and Kay Hammond are heading the company.

"GINGHAM GIRL" FOR CHICAGO

"The Gingham Girl," now being presented at the Central Theatre, has been routed to open a twenty-week engagement at the Garrick Theatre, Chicago, on Labor Day. The cast will probably be the same as at the Central, with the possible exception of someone replacing Eddie Buzzell, who will probably leave the show on June 1. Negotiations are on now with Harry Fox to replace him. Fox's wife, Beatrice Curtis, joined the cast of the show last Monday.

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MELODY LANE

CLASSICAL MUSIC RELEASED FREE TO BROADCASTING STATIONS

**Publishers of the Standard or Classical Music Vote That Pending
the Adjustment of Radio Conditions When Broadcasters
Can Collect from Listeners, Free Service Will
Be Permitted**

Believing that the radio situation is still in its infancy and that it will soon adjust itself and pay for its music, several of the leading standard and classical music publishers of the United States have adopted the report of a committee and decided to release for broadcasting the many compositions controlled by them. This is contrary to the policy of the publisher members of the American Society of Composers, Authors and Publishers, which is fighting for a license fee from every station that sends out its music for profit. All of the standard publishers who have agreed to permit the broadcasting of their music free of charge are members of the Music Publishers' Association of the United States and the committee that made the report favorable to the radio stations has studied the situation for some time.

According to George Fischer, of J. Fischer & Bro., president of the Music Publishers' Association, the action of the organization is not binding, but practically all of them are willing to have the radio use their music. The following publishers have placed their catalogues at the disposal of the broadcasters: Carl Fischer, G. Schirmer & Company, Inc., C. H. Ditson Company, John Church Company, Boosey & Co., Hinds, Hayden & Eldridge, of New York City, Oliver Ditson Company, B. H. Wood Music Company, of Boston; Paul Schmitt, of Minneapolis, and Clayton Summy, of Chicago. Others are expected to join the above mentioned publishers, which constitute the cream of the standard music concerns.

M. E. Tompkins, of G. Schirmer, Inc., is chairman of the committee which reported that it appreciated the fact that

radio broadcasting is still in a chaotic and experimental condition. The report points out that music publishers are vitally interested in radio broadcasting as a great future user of music and that publishers' rights must be protected. However, due to the unsettled conditions, the report says, the commercial side of the broadcasting problem has not been solved. In view of these facts it was thought best to allow the use of copyrighted compositions without charge for the present at least.

The report further says, in part: "The outstanding fact about radio broadcasting from the standpoint of both willingness and ability of broadcasting stations to agree at present to some practical form of compensation for use of copyrighted musical compositions is their failure, as yet, to find a method of collecting a proper share of the expenses of broadcasting from its beneficiaries; that is, from either the various elements of the radio industry or the receiving public. This, of course, does not in any way affect the merits of the question, but it is clear that it does present perplexing difficulties to the broadcasting companies.

"Although seemingly impossible, science may yet produce a method by which the receipt of radio messages can be confined to those who pay for the service.

"Whatever the method proves to be, it must and soon will be found by the radio industry. The radio broadcasters will then be able, and undoubtedly willing, to reimburse all who are essential to the success of their business and those whose services they use, including owners of copyrighted musical compositions."

ROSENTHAL SONG WRITERS' GUEST

J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, was the guest of honor and principal speaker at the Clown Night held last Wednesday evening by the Song Writers, at Murray's. Mr. Rosenthal, praised the work of the organization and said that he and the Society stood ready to lend every possible help toward their cause.

Tickets for the benefit performance being put on by the Song Writers at the Century Theatre, May 27, have been placed on sale at agencies and a large number have already been sold by the members of the organization each of whom took a certain amount to sell. Prices range from \$1.00 to \$5.00 and \$15.00 for the boxes. Three-quarters of the house is expected to be sold by the end of this week.

On Friday evening, May 18, the last clown night before the benefit performance will be held and final arrangements completed for the show. Senator James J. Walker has been invited to address the gathering, as he has done on a previous occasion.

DAVIS GOING TO COAST

Cleveland Davis, Denver representative of Richmond-Robbins, Inc., left last week for San Francisco, where he will begin the exploitation on the Coast of new numbers in the concern's catalog. Billy Thompson, Chicago representative, is making a tour of all of the important cities of the Middle West on a similar mission.

ENGEL BUYS INTEREST

Harry Engel, general manager of Richmond-Robbins, Inc., acquired a third interest in the company last week and was appointed an officer of the Board of Directors, as well as officially elected secretary of the company.

The concern recently acquired the services of Rudy Wiedoeft, well-known saxophonist, under an exclusive contract for several years, as well as the exclusive publishing rights to compositions by Erno Rapee, Hugo Frey, D. Savino, Robin Hood Bowers and William Axt, who are to contribute to the motion picture and concert music published by the house. The first twelve numbers of motion picture music were released by Richmond-Robbins, Inc., last week which marks the concern's entry into a new field.

HEARST STARTING CAMPAIGN

The Hearst Music Publishers, of 1658 Broadway, are getting under way a special advertising campaign in the interest of its catalogue, bringing to the attention of professional singers, the concern's type of popular songs.

Under the general management of Everett J. Evans, and Robert H. Brennen, of the professional department, the Hearst numbers are showing up unusually well including the songs "Wonderful Child," which is leading in point of sheet music sales, and closely followed by a blues number "She's Got Another Daddy." Others are "Lonesome Two," a melody waltz and "Home, My Lovin' Dixie Home," a fast fox-trot.

ONE PHILA. STATION LICENSED

The Strawbridge & Clothier broadcasting station WFL in Philadelphia is the only station in that city licensed to send out the compositions controlled by the American Society of Composers, Authors and Publishers, the concern having taken out a license last week with a voluntary fee of \$500. Members of the Society are being asked by J. C. Rosenthal, general manager, to give the station the best co-operation they can consistently give, and that they communicate their intentions to the station operators.

The Society officials believe that by its publisher members refusal to grant other Philadelphia stations permission to broadcast its compositions or co-operate with them in any way, the other local stations will soon secure licenses from the Society.

NEW PINKARD-SCHAFER RELEASE

The Pinkard & Schafer Music Company have three songs in its catalog which they are getting ready to work on. One of the songs is a jazz fox-trot novelty entitled "That's Your Hips (If You Think You're Going to Stay Out All Night on Me)," by Pinkard & Schafer. The other two are "Remember You Belong to Me," a fox-trot novelty by Jimmy Monaco, and "Swanee River Blues," taken over last week from the Slider & Schoenback Music Company, of Louisville, Kentucky.

HAGER HAS NARROW ESCAPE

Fred Hager, recording manager for the Okeh Record Company, had a narrow escape last Saturday afternoon, when his motor boat, "Swanee Smiles," caught fire a half mile off shore near Bayside, Long Island.

Mr. Hager and his engineer were in the boat going out into the Sound when the engine backfired, setting fire to the vessel. Both jumped overboard and were picked up by a passing boat a few minutes later. The boat was totally destroyed.

SUDDEN DEATH OF MUSIC MAN

Louis Cohen, of the staff of Charles K. Harris, and well known in music publishing circles, died at his home in New Jersey early Sunday morning following a surgical operation for ear trouble. Cohen had been ill for sometime and an affection of the ear developed recently. He was taken to the hospital on Saturday where an ear operation was performed and was believed to be recovering when life departed.

NEW VANDERSLOOT SONGS

"Hush A Bye Bye," a new song by Raymond Sherwood and Gerald Arthur, has been released by the Vandersloot Music Co. The number although new is going very strong and is one of the company's best sellers.

A high class ballad called "Pinin' Just For You," by James Stanley Royce and Spencer G. Adams, looks as though it will become very popular.

ROBBINS GETS PETERS' SONGS

Richmond-Robbins, Inc., has completed arrangements whereby it will publish the theme songs of the Cosmopolitan films, composed by William Frederick Peters, who does the scores for the film company. The first of such music to be published by the concern is in connection with the picture "Enemies of Women" from the score of which selected themes have been arranged.

NEW SHERMAN-CLAY RELEASE

Sherman, Clay & Co. believe they have an over night hit in "I Cried for You," a fox-trot ballad by Arthur Fried, Gus Arnheim and Abe Lyman. The New York office of the company in charge of Richard T. Powers, and Eddie Van in the band and orchestra department, are making extensive preparations to exploit the new number, which is a week old.

THE RELEASE DATE AGAIN

An echo of last year's mechanical release date battle was heard last week when the Okeh record company and Harms Inc., has some friendly, unofficial correspondence over the song "Bambalina."

Telegrams and letters passed between Otto Jordan of the publishing house and Fred Hager of the record company, due to the fact that the original release date set for "Bambalina" was May 1st, and the appearance on the market of Emerson records on April 15th. These were withdrawn at the request of Harms Inc., when the matter was called to the attention of the publishing house and another date was set for late in April, to give the Victor company a chance to come out simultaneously with the others. However, but before that time the Aeolian, Columbia, Brunswick and others came out with the song with the result that the Okeh company was left in the lurch while wishing to agree with the release date set by the publishing house.

JACK MILLS SAILS

Jack Mills, head of Jack Mills, Inc., sailed for Europe Tuesday on the S. S. *Berengaria*, and while in London will make his headquarters at the offices of the concern's representative, the Laurence Wright Music Company. A large party of friends were at the pier to see the publisher off, including Gallagher and Shean, the Memphis Five Orchestra and others affiliated with the music business.

On Monday night a farewell beefsteak dinner was given to Jack Mills at Keene's Chop House. More than sixty guests were present in addition to the Mills staff. These included mechanical men, orchestra leaders, newspaper men and others affiliated with the music business. After the dinner well-known Broadway talent supplied entertainment, including Gallagher and Shean, Jack Osterman, Eddie Buzzell and others.

Among those present were: Jack and Irving Mills, Jimmy McHugh, Jesse Buzzell, William Teller, Max Kortlander, Fred Hager, Cliff Hess, George Friedman, George Lottman, Billy Jones, Joe Higgins, Frank Walker, Frank Wheeler, J. P. Niles, A. R. Boylston, Harold Potter, Bert Grant, Irwin Dash and Sam Erlich.

AUSTRALIAN MUSIC MAN ARRIVES

Frank Alberts, Australian music publisher and representative of a number of American music houses, arrived in New York last week. Mr. Alberts was accompanied by his wife and young son. They will remain in New York for several weeks.

JOLSON SINGS NEW NOVELTY

Clark & Leslie Songs, Inc., have a new fox-trot novelty entitled "Dirty Hands, Dirty Face," by Clark, Leslie, Monaco and Jolson. The song was introduced last Monday at the Winter Garden by Al Jolson in "Bombo."

LEVY OUT OF WATERSON'S

Sammy Levy, is now away from Waterson, Berlin & Snyder Inc., where he was connected on and off for the past 14 years as act man. Failure to agree with Joe Hiller, professional manager resulted in the break.

ABRAHAMSON SONG AT N.Y.A. BENEFIT

Harry Richman, who appeared at the N. Y. A. benefit at the Hippodrome on Sunday night, introduced a new song that scored strongly. It was Maurice Richmond's new number, "That's My Baby."

DAVIS SAILS FOR LONDON

D. Davis, the Australian music man who has been spending several weeks in the United States, sailed on Tuesday for London. He will return to the United States shortly on way back home.

BURLESQUE

COLUMBIA GETS THE OLYMPIC, CHICAGO

LEASE TO BE SIGNED SOON

CHICAGO, Ill., May 13.—Sam A. Scribner, general manager of the Columbia Amusement Company, left here last night, before going he closed a deal for a four-year lease of the Olympic Theatre, located on Randolph street at the corner of Clark, at a yearly rental of sixty thousand dollars. House is ideal for burlesque in the heart of the theatrical rialto. The theatre is old, but it is to be remodeled before opening, which is scheduled late in August.

Scribner was supposed to have left Chicago for New York, but there is no doubt but that he took a trip to Milwaukee and Minneapolis, to look over the conditions of these cities. He left New York last Thursday morning with Leon Lasky for Chicago to see about taking the lease for the Olympic which would replace the Columbia Theatre next season. The latter house was sold several months ago to Al Woods.

It was learned at the office of the Columbia Amusement Company Monday that the negotiations were on for the Olympic, but the lease had not been signed due to the fact that all the details had not been completed. Lasky arrived in New York Monday but the general manager did not and is not expected back until Wednesday.

There is little doubt but that the Columbia Circuit will take the Olympic over in the next week or so, as this house is ideally located and has a large seating capacity, with an entrance on Clark street opposite the Sherman House and another entrance on Randolph street. As soon as the lease is signed work will commence in putting the house in shape for next season. There is no doubt but that it will be the handsomest house on the circuit when it opens next August and one of the most attractive in the city of Chicago.

This will give Chicago two Columbia Circuit houses, the other being the Star and Garter.

COL. DIRECTORS MEET

A directors' meeting of the Columbia Amusement Company took place in the executive offices of the Circuit last Thursday. All of the directors were present and arrangements were made for the annual meeting of the Burlesque Circuit to be held on Thursday, June 6. A nominating committee was appointed which scheduled the reelection of all the present officers and directors of the Circuit.

The officers nominated to succeed themselves are: J. Herbert Mack, president; Jules Hurtig, vice-president; Rud Mynika, treasurer, and Samuel Scribner, secretary and general manager.

It is expected that at the annual meeting a dividend will be declared on the various theatres which are controlled by the Circuit which will include the Columbia Theatre, New York.

PRICE TO WRITE BOOKS

Ted Price, of Cleveland, has completed arrangements to write the books for the Dave Marion Show next season, as well as the Mollie Williams Show.

CLOSE WITH MARION SHOW

Vinnie Phillips and the Three O'Connor Sisters closed with the Marion Show at the Columbia last Saturday night.

NIBLO AND SPENCER SIGN

George Niblo and Helen Spencer signed contracts last week for next season with Hurtig and Seamon.

BENEFIT REVUE ON SUNDAY

The Big Burlesque Revue for the benefit of the Burlesque Club will be held at the Columbia Theatre next Sunday night. Among those who will appear are Lillian McNeill and Bert Shadow, Hal Sherman, Barry and Carr, Clark and McCullough, James Barton, Bess Rolan, Sarah Hyatt, Gertrude Beck and her Orchestra, Jimmie Cooper and Company, Belle Baker, Theresa Adams, Dave Marion, Bozo Snyder and Sam Green, McCarthy Sisters, Bert Lahr and Mercedes, Charles K. Harris and Company, Frank Hunter, Klein Brothers, Donald Kerr and Effie Weston, Marylyn Levins, Ted Claire and Anton Lada's Orchestra, Ina Hayward, Pauline Trevers, John Steel, Ernie Mack and Scotties Friedel, Henry Dixon, Harry Lang and Bernice Haley, Claire DeVine, Jim Thornton, Stone and Pillard, Val and Ernie Stanton, Lester Allen, Nat Mortan, Charlotte Greenwood, Grace LaRue, Lewis and Dody, Winnie Lightner and Johnny Dooley, Harry Rudders' Jessie James Bandit Band, also the entire chorus of the Dave Marion Show and the Bon Ton Show. Rehearsals will be at 12:30 Sunday noon at the Columbia Theatre.

NEW TABS FOR COUTT'S CIRCUIT

Hurtig and Seamon will produce a tab on the John E. Coutts Circuit with Niblo and Spencer at the head. It will open May 28. Jack Singer will also stage one to open June 4. In this tab will be Harry Evanson, Billy Davis, Al Murray, Butler Mandeville, Marie K. Berkley and Dixie Stall. Ben Bergman will be the musical director.

MAE DIX BUYS RELEASE

PITTSBURGH, Pa., May 14.—Mae Dix has just received her release from Rube Bernstein for next season. It is said that she paid Bernstein three hundred and fifty dollars for it. Miss Dix was with the "Broadway Flappers" the past season. She has not signed with anyone else as yet and is at her home in this city. Her address is P. O. Box 47, East Liberty.

SUNDAY SHOWS FOR EMPLOYEES

Sam Raymond, who controls the Star and Gayety Theatres of Brooklyn, has turned over the Star to Ed Frury, the treasurer, for next Sunday. The entire receipts will go to him for his good services during the present season. The same thing applies to the Gayety, Frank Abbott, the manager, being the lucky one.

STOCK FOR IRVING PLACE

Solly Fields will open his stock company at the Irving Place Theatre next Monday. His cast was not complete at the time of going to press. Those engaged at that time were Margie Pennetti, Cleroa, Frank Fay and Jack Leonard. Hughy Shubert will be the musical director and Charlie Burns manager.

DAVID JAMES DEAD

SCRANTON, Pa., May 13.—David James died at his home here yesterday, the interment will be at the Forest Hill Cemetery, Sunday. Davis was president of the I. A. T. S. E. Local 68 of this city at the time of his death and was employed as property man at Polis Theatre, where he had been the past five years.

TOUHEY IS BANKRUPT

BOSTON, Mass., May 13.—George V. Touhey, the wrestling promoter, has filed a petition in bankruptcy. One of his creditors is the Grand Opera House, which is owned by Edgar Lothrop, for \$1,298 covering rent.

FLIPPEN AND TALBOT IN ACT

Jay C. Flippen and Flo Talbot will open next week in vaudeville at Proctor's 125th Street Theatre. They are going to do the prison scene from the "Broadway Brevities."

HERK IN WEST FORMING NEW CIRCUIT

WAS FORMERLY AFFILIATED HEAD

I. H. Herk left New York last Thursday for Cleveland, where it is understood that he will complete arrangements for his new burlesque circuit, which it is claimed will take in houses formerly booked by the Mutual Circuit. In addition to these he will line up houses in Chicago, Milwaukee, Minneapolis, St. Paul, Kansas City and St. Louis. On his return to New York it is said that he will open offices and contract for houses in the East.

It could not be learned Monday what houses Herk would have nor could it be learned what his arrangements would be, until his return this week.

Negotiations were under way several weeks ago it is known for Herk to go over to the Mutual Circuit and a meeting had been arranged but for some unknown reason everything was suddenly dropped.

In an interview, the CLIPPER representative was told by John G. Jermon last Thursday that Herk would not join the forces of the Mutual Circuit and the officers would practically remain the same for next year. In regard to the houses controlled this season in the Middle West by Billy Vail and Jim McGrath, Jermon stated that McGrath could not deliver three of the five houses, on account of certain leases.

These houses were to be taken over by a company in which McGrath was heavily interested it is said and that he in turn was to place them on the new circuit controlled by Herk.

It is also said on Broadway that a number of the franchise holders last season on the Mutual Circuit had not paid in the thousand dollars on account of the wardrobe and scenery as well as house owners for the coming season and it is said that many well known burlesque producers are waiting to see if the Herk Circuit will go through before they make arrangements for next season.

COLUMBIA HOUSES CLOSE

Several Columbia Circuit houses closed around New York last Saturday night. These include the Empire and Casino, Brooklyn, and Miner's Bronx. Dave Marion is at the Columbia for the summer run. Hurtig & Seamon's has the "Bon Tons" this week and "Rockets" next week. The Yorkville has "Rockets" this week and Stone and Pillard next week. Miner's Empire in Newark is playing Stone and Pillard this week and will close Saturday night.

The Olympic, New York, is playing stock. The Star, Brooklyn, has "Let's Go" this week and closes Saturday night. The Gayety, Brooklyn, is playing the "Midnight Maidens" this week and closes for the season Saturday night.

MARCUS SHOW FOR PARK

GRAND RAPIDS, Mich., May 14.—The Marcus Musical Comedy Company will open its Summer season at Romona Park on May 27. Marcus will have a cast and chorus which will include forty-five people. This company will remain intact after the Summer engagement and will go direct to the Pacific Coast, where it is routed next Fall and Winter.

FRANK FANNING SIGNS

Mollie Williams has signed Frank Fanning to work in her act next season with the Mollie Williams Show. She also signed Ella Corbett as second ingenue of her show.

THE MARION SHOW BEST OF THE MANY SUMMER RUN PIECES

Dave Marion has covered himself with glory as a producer, his Marion Show which opened the Summer Run at the Columbia on Monday of last week is about the best show that has been at the Columbia this season, and is one of the best burlesque shows that has had the "run" at this house. It has a little bit of everything. Music, comedy, novelties, dancing, specialties; in fact Marion has given the patrons of the Columbia a bit of nearly every branch of the theatrical entertainment, from the real old timers to the present day bright, witty, snappy burlesque.

Marion has a beautiful production and wonderful electrical effects which blend well together. The costumes that are worn by both the principals and chorus are gorgeous and of many novel designs and attractive color schemes. The dancing numbers have been carefully staged and are carried out exceptionally well by a capable chorus of pretty and clever girls.

The lines and lyrics were written by Marion, music by Earl Bronson, dancing numbers by Jimmy Stanton and the ballet music by J. S. Glickman. The entire production was staged by Marion.

Marion staged a somewhat different opening than usually seen in burlesque. The first scene is called "Vanity" and shows half a dozen girls in union suits in a study of art. The next scene, "The Roof Top" gives the small girls an opportunity in the cat ballet. "Youth" the third scene is another art study and prettily staged.

The Three Voices, natty looking chaps, are next, working in one, do a singing specialty, offering two numbers, which they had no trouble in putting over.

In the "Garden of Roses" scene Agnes Hunter does a "Dance of a Rose" and her work is most graceful. Miss Hunter is a clean cut and classy looking young woman who is a finished artiste in her line. The Six English High Steppers also give an exhibition of clever dancing in their specialty the "Flower Dance," that followed.

Bryson and Taylor a colored team of dancers worked in one. This team while not as strong as some other colored teams that have been at the Columbia this season, have a pleasing act and get along fairly well until just before the finish when the man in the act does some very clever foot and knee floor work, that is the real punch to the act and it won big applause. They dress the act well.

The real big hit of the show is the old timers. They are introduced in the "Last Car" scene, by Marion, Josephine Sable, Charlie Diamond and Eddie Gerard, all real old time favorites. Marion sure does give them a great introduction each one before they make their appearance. Diamond comes on first and does his specialty playing the harp and singing his old favorite song "Nancy Green," finishing with a neat dance. Gerard as the "dandy cop" gave his old specialty singing the "cop" song and then goes into his soft shoe dance, which we have not seen the equal of in years. Gerard has no opposition in this respect at present in burlesque. His dancing of this style is away ahead of all others. He never missed a tap or a move. Miss Sable sang some of her songs she did thirty years ago at old Koster and Bials and she was a small size riot. It took a producer of the Marion type to properly set an act of this kind and he has been rewarded for his efforts, as it is really the hit of his show.

The Three O'Connor Sisters followed in a hard spot in one, but succeeded in wowing over their singing specialty of three numbers. The girls are neat looking and wear pretty dresses. They have good voices and know how to sell a number. They went over big Thursday afternoon.

McManus was next doing a comedy talking and singing specialty that more than pleased. This young fellow who is in his first season in burlesque is making a fine reputation for himself as a comedian. He does a "bum" comedy role of a style all his own and they liked it out front.

Gordon Bennett rendered "King Tut-Ankh-Amen" number in an excellent manner, while George and May LeFevre did an Egyptian Hypnotic Dance artistically, in the ninth scene.

Miss Hunter again displayed a most graceful dance in the "Valley of the Kings" scene, assisted by several young ladies.

May Marvin offered four songs in her specialty in one and put them over in great form.

"The Sidewalks of New York" closed the first part and it furnished plenty of amusement and some fine dancing by the chorus. Marion has added a boxing bit by two girls in this scene and it proved very exciting. Gordon Bennett again sings "Mary Ryan" and it proved the song hit of the show. Gordon sang it well and had no trouble winning applause.

Miss Phillips who portrayed a tough girl in this scene carried the part very well. She also

(Continued on page 24)

SOPHIE TUCKER Is a Riot in "THE PEPPER BOX REVUE" with

HARRY VON TILZER'S Sensational Show-Stopping Comedy Song

OLD KING TUT

With the greatest comedy lyric BILLY JEROME has ever written. Great for Male, Female, Doubles, Trios and Quartets. Can be used as a Hebrew, Italian, Dutch or Rube song. It will follow any song in your act and stop the show. EVERYBODY IS KING TUTTING—TUT TUT YOURSELF.

Write today for This Great Song—Lots of Extra Choruses

HARRY VON TILZER MUSIC PUB. CO.

New Address: 719 Seventh Ave., Cor. 48th St., New York City

CLIPPING STARTS DIVORCE SUIT

A clipping in a New York daily paper announcing that an actor was being sued for divorce and his partner named as co-respondent two years ago, put Hugo Markowitz, a bead and novelty manufacturer, on the trail of his wife whom he alleges deserted him seven years ago and resulted in his filing an action for absolute divorce against her in the New York County Supreme Court and naming her partner as co-respondent.

According to the summons and complaint filed by Attorney Samuel M. Newman, of No. 55 John street, Markowitz after persistently courting the girl of his dreams married Johanna Markowitz on October 15, 1915. The couple were getting along nicely until the early part of 1916 when his wife informed him that she had discovered she had a voice and was going to capitalize it. In April of that year Markowitz returned home to find a note from his wife saying she felt that they should part, as she felt he could not support her the way she wanted to be. She said remaining with him only made her miserable so she was leaving and that by the time he received the message she would be several hundred miles away on her way to make her fortune as an actress. The letter was signed "Honey."

After she left home Markowitz learned that she had formed the acquaintance of an actor named Ralph Eisen who is professionally known as George M. Fisher and that they formed the vaudeville team of Fisher and Hurst, which was recently dissolved on account of the illness of the woman.

Two years ago Markowitz read that Mrs. Eisen had brought suit against her husband and named his partner "Honey Hurst" as the co-respondent charging statutory offenses. He remembered that he had called his wife Honey and then decided that he would make the inquiries as to the identity of the co-respondent. He consulted Newman and the latter placed detectives on the trail of the couple and confirmed their identity.

According to the complaint, Fisher and his partner lived for some time at the Hotel Markwell, New York and in other cities about the country as man and wife.

On May 1, last papers in a suit for absolute divorce were served on Mrs. Markowitz at the home of her parents, 286 Fort Washington avenue, which named her partner as co-respondent.

Both the suits of Mrs. Eisen and Markowitz are scheduled for trial in the New York Supreme Court early in June.

Markowitz anticipates bringing suit against Fisher for alienating the affections of his wife in addition to the divorce action.

A. E. A. CONTRACT FOR TAB SHOWS

Frank Dare and Tom Hanlon, Chicago representatives of the Actors' Equity Association, were in town last week conferring with the Equity council on a proposed contract covering tab shows. The council are drafting a contract to cover this branch of the show business and expect to have it ready for adoption within the next few weeks.

LARRIMORE TRIAL SUSTAINED

The Appellate Division denied the motion made by Samuel Untermyer, attorney for Geraldine Farrar, to have the court strike from the record all allusions to Stella Larrimore and to permit the referee, Thomas H. Mahoney, to proceed with the Tellegen-Farrar divorce trial without mentioning her name. The motion, made by counsel for Miss Farrar, was due to the decision last week of the Appellate Division, which granted Miss Larrimore a trial by jury so that she might clear her name as co-respondent in the case. If the Untermyer motion had been granted, it would have deprived Miss Larrimore of the opportunity to appear before a panel and answer the charges.

Miss Larrimore's attorney, L. B. Brodsky, insisted that to strike his client's name from the record would only work an injustice to her, because whether or not it remains on record, the charges have been made and must be answered. Miss Farrar made it clear that she did not want Miss Larrimore, who is known in private life as Stella Adler, to be further mentioned in the proceedings, nor have what has already been put on record remain.

FONTAINE AGAIN INDICTED

From all accounts Evan Burrows Fontaine, the dancer who figured prominently in a million-dollar breach of promise suit against Cornelius Vanderbilt Whitney, has not entirely cleared her skirts of the perjury charge which automatically *nolle prossed* the civil action.

The Whitney lawyers disclosed prior to trial that Miss Fontaine was the wife of Stanley Adair at the time she is supposed to have pledged herself to young Whitney. Evan and her mother were indicted by the March Grand Jury in Rockland County, but Justice Seeger threw the case out because of the failure of two important witnesses to testify before the Grand Jury.

The case was resubmitted to the May Grand Jury and an indictment was lodged against the dancer and her mother. Both appeared to answer the charge and were admitted to bail.

McKAY SUED BY GERBER STUDIO

George McKay, of McKay and Ardine, was sued last week in the Municipal Court by the Hugo Gerber Studio, Inc., for the sum of \$301.60.

In the complaint filed through its attorney, the plaintiff alleges that McKay took over the indebtedness of B. M. Ruben, which amounted to \$590.00. Part of the obligation was paid by McKay according to the complaint, but the balance due is sum being sued for.

ANITA STEWART TO SUE

LOS ANGELES, May 14.—Following the declaration of Anita Stewart, motion picture star, two months ago, that she and her husband, Rudolph Cameron, film actor and director, had agreed to disagree, came the announcement last week that she would file suit for divorce.

The Camerons were married in 1918, after an elopement. At the time, Miss Stewart was twenty-one.

LOOKING FOR MALE VOICES

Earl Carroll is combing the music studios of the city for sixteen male singers to appear in the chorus of his forthcoming revue, "Vanities of 1923," which is being readied for a summer run at the Earl Carroll Theatre.

In this respect Carroll is following the lead set by Henry W. Savage, who upset tradition by demanding real voices for the chorus of "The Clinging Vine." Carroll is evidently of a mind that there is little excuse for a male chorister unless they really possess a good singing voice.

Prominent music schools of the city are co-operating with Carroll and have lined up over a hundred applicants who will be tried out this week. From the lot Carroll will select the best sixteen voices.

MONTAGUE GLASS IN HOSPITAL

Montague Glass, creator of "Potash and Perlmutter," was operated on for appendicitis late Sunday night at the Roosevelt Hospital but had spent several quiet nights at the time this issue went to press and was reported on the road to recovery although his condition was still serious.

Mr. Glass was at his home, 601 West 113th street, on Sunday morning when he was suddenly taken ill. Dr. Thomas H. Russell, who was called, diagnosed the case as acute appendicitis and ordered Glass to be taken to the hospital and the operation performed.

WELLS HAWKS IN NEW JOB

Wells Hawks abdicated as press representative of the Sam H. Harris enterprises to launch into a new publicity enterprise. Hawks will handle the personal publicity for Baron Collier and Luna Park, also some special publicity matters for Ellis Gimble as well as several exploitation features for the American Legion and the United States Navy. Hawks who entered the Navy as an Ensign at the beginning of the World War is now a Lieutenant Commander in the Naval Reserve.

CENSORSHIP LAW STANDS

The Moving Picture Censorship Law will remain on the statute books. The Walker bill to repeal the law was lost in the Assembly by a vote of 71 to 74, five short of the number needed. It was a surprise to friends of the bill. The Democrats expected most of the up-State Republicans would vote with them. Instead they got three of the six Republican votes from New York City and two from Monroe County and lost three Democrats, Livingston, Columbia; Kahler, Chemung, and Cross, Sullivan.

"HOW COME" CLOSING

"How Come" will conclude its engagement at the Apollo Theatre on Saturday night. The negro show will probably go to Chicago for a run at the Olympic Theatre upon its departure. The Apollo has no attraction scheduled to succeed "How Come."

IRENE FENWICK DIVORCED

An interlocutory decree of divorce was granted Irene Fenwick, actress, recently by Supreme Court Justice Leonard A. Giegrich from James Jay O'Brien.

No defense was offered by O'Brien in the trial, which was held at secret sessions before referee Meyer M. Friend, upon whose recommendations the interlocutory decree was granted by Justice Giegrich.

Miss Fenwick testified at the trial that she had received bills from a jeweler for goods which she had not purchased or authorized. She put detectives on her husband's trail then and they traced him to an apartment in West 104th street, where they found a woman whose identity was not disclosed.

THE CORNELLS SUED

Olive Cornell and her husband Charles Cornell recently won a verdict of several last week for \$280.00 by H. Mahieu & Company, Inc., in the Third District Municipal Court.

The action is to recover the above mentioned sum as balance due on a bill for costumes bought in January, 1920. Olive Cornell, recently won a verdict of several thousand dollars from Florenz Ziegfeld, Jr., for breach of contract alleging that she was hired for one of the "Follies" as a prima donna. Her husband is a well-known producer of cabaret and similar type shows.

HAMMERSTEIN DEFERS TRIP

Arthur Hammerstein has deferred his annual trip to Europe this summer. He was to have sailed on May 12, but due to the fact that he will have five attractions playing early in the season decided to postpone the trip.

He will send on tour three companies of "Wildflower," which is now playing at the Casino and will produce early in August "Lily o' the Valley" and "Plain Jane," both of which shows will have early New York engagements.

ETHIOPIAN ART CO. CLOSES

The Ethiopian Art Theatre gave up their endeavor to acclimate Broadway to Ethiopian drama when they closed the engagement of their company at the Frazee, Saturday night, after a one-week try. The company presented Oscar Wilde's "Salome" and another short play. It is said the company's backers did not feel that they would be justified from a financial standpoint in keeping them at the Frazee for any lengthy period.

U. S. ACTORS TO PLAY IN PARIS

An American company of actors who speak French will present a repertory of American plays in Paris this summer. Prior to sailing the company will give three matinees at the Selwyn Theatre, May 29 and 30 and June 1, of "Officer 666" in French, with Peggy Wood, Beverly Sitgreaves, Kay Laurell, Helen Tilden, Louis Alberni and Clarke Silvernail, director of the organization, in the cast.

B. F. KEITH BOOKING EXCHANGE

Week of May 21, 1923

NEW YORK CITY

Palace—Fink's Mules—Kerr & Weston—Williams & Taylor—Mr. & Mrs. Jimmy Barry—Wilton Sisters.

Riverside—Dooley & Sales—Luster Bros.—Helen Stover—Bryan & Broderick—Tom Smith—The Son Dodger—Jack Rube Clifford—Helen Ware—Fenton & Fields.

Royal—Al Striker—Florence Brady—Ida May Chadwick & Dad—Walters & Walters—Howard Kyle & Co.—Mel Klee—Dooley & Sales—Chick Sale.

51st Street—Ben Beyer—Perrene & Oliver—Moore & Freed—Williams & Wolfus.

Colonial (First Half)—Senator Ford—Nellie Arnaud & Co.—Van & Schenck. (Second Half)—Bert Fitzgibbons—Meehan's Dogs—Joe Browning.

Broadway (First Half)—Dave Roth—Al. & F. Steadman—Yorks & King—Sally Beers.

Jefferson (First Half)—Oliver & Olp. (Second Half)—Gulran & Marguerite.

Franklin (First Half)—Moody & Duncan. (Second Half)—Murray & Alan.

Regent (First Half)—Montana—Blondes—Mary Haynes. (Second Half)—Bob Albright.

Coliseum (First Half)—Duci de Kerekjarto—Leigh & Jones.

Fordham (First Half)—Bob Albright—Victor Moore & Co. (Second Half)—Duci de Kerekjarto—Leigh & Jones.

Hamilton (First Half)—Van & Schenck—Bob Hall. (Second Half)—Montana.

BROOKLYN, N. Y.

Orpheum—W. C. Dornfield—McKay & Ardine—Burke & Durkin—Leviathan Band—Morgan Dancers—Al Herman.

Bushwick—Four Aces—Lyttell & Fant—Herbert Clifton—Shaw & Lee—Frank Dixon—Rooney & Bent—Davis & Pella.

Flatbush—Dixie Four—Seed & Austin—McLaughlin & Evans.

Far Rockaway (Second Half)—Moody & Duncan—Hartley & Patterson—Mary Haynes—Victor Moore & Co.—Ben Bernie & Band.

BALTIMORE, IND.

Maryland—Bailey & Cowan—Al. K. Hall & Co.—Alleen Stanley—Valerie Bergere & Co.—Deagon & Mack—The Zieglers—Zelda Santley.

BOSTON, MASS.

Keith's—Vincent O'Donnell—Thank U Doctor—Jack Osterman—Millership & Gerard—Swor & Conroy—Power's Elephants.

BUFFALO, N. Y.

Shen's—Carter & Cornish—Georges Du Franne—Davis & Darnell—Vincent Lopez Band.

CINCINNATI, OHIO

Palace—Harry Watkins—Ails & Pullman—Ails & Band.

CLEVELAND, OHIO

Palace—Weber & Ridnor—Alan Rogers & Leonora Allen—Rome & Gaut—Bert Hughes & Polo Team.

105th Street—Dotson—Owen McGivney—Walsh & Ellis—Bert & Betty Wheeler—Wm. & Joe Mandell—The Wager.

DAYTON, OHIO

Keith's (First Half)—Desley Sisters. (Second Half)—Pair of Deuces—Lew Wilson—Rath Bros.—Bird Cabaret.

DETROIT, MICH.

Temple—DuFor Boys—Edwards & Beasley—Stars of Yesterday—Geo. Moore & Girls—Hackett & Delmar—Ray & Emma Dean.

INDIANAPOLIS, IND.

Palace (First Half)—Sally Sisters & Ritz—Millicent Mower—Weaver & Weaver. (Second Half)—Desley Sisters.

LOUISVILLE, KY.

National (First Half)—Wills & Robbins. (Second Half)—Sally Sisters & Ritz—Millicent Mower—Weaver & Weaver.

LOWELL, MASS.

Keith's—Jack Norton & Co.—Carr & Berry—Watts & Hawley—Michon Bros.—Harry Johnson & Co.—Kurt & Edith Kuehn—Mabel Burke & Co.

MONTREAL, CAN.

Imperial (May 20)—Marry Mc—Gertrude Barnes—Bense & Baird—Roma Duo—Jack Lavier—Leon & Dawn.

Princess (May 21)—Olcott & Mary Ann—Bloom & Scher—Stanley & Burns—Homer Romaine—Mabel Ford & Co.—Julius Tannen—Four Phillips.

PHILADELPHIA, PA.

Keith's—Flo Lewis & Co.—Bob Anderson & Pony—Creole Fashion Plate—Irving Fisher—Paul Sydel—Gretta Ardine & Co.—Maye Yobe & Band—Lowe & Stella—Hall & Dexter.

PITTSBURGH, PA.

Davis—El Rey Sisters—Ten Bych & Wiley—Jim McWilliams—Bader La Velle Troupe—Pressler & Klais.

PORTLAND, ME.

Keith's—Bill Robinson—Bevan & Flint—Willie Hale & Bro.—Paul Decker & Co.—Fiske & Lloyd—Arch Stanley.

VAUDEVILLE BILLS

For Next Week

SYRACUSE, N. Y.

Keith's—Four Readings—Hunting & Francis—Babb, Carroll & Syrell—D. D. H.—Crafts & Haley.

TOLEDO, OHIO

Keith's (First Half)—Kellar Sisters & Lynch—Lew Wilson—Rath Bros.—Bird Cabaret. (Second Half)—Ed. Lowry.

TORONTO, ONT.

Shea's—Amy Dean—Bryant & Stewart—Mollie Filler & Co.—Rene Roberts & Band—Ruth Royce—Dooley & Morton—Hanako Japs.

WASHINGTON, D. C.

Keith's—Three Whirlwinds—Demarest & Collette—Franklyn Charles & Co.—Fleurette Joffrey—Crosby & Dwyne—Adelaide & Hughes—Bert Fitzgibbons & Co.—Thos. E. Shea & Co.

PANTAGES CIRCUIT

Week of May 21, 1923

WINNIPEG, MAN.

Ziska—Spanish Dancers—Ulla & Clark—Jack Strouse—Healey Trio.

REGINA AND SASKATOON

Pettaman—Lewis & Brown—Knowles & White—Harry Downing Co.—Marion Claire—Long Tack Sam.

TRAVEL

Adonis & Dog—Pool's Melody Maids—Youth—La France Bros.—O'Meara & Landis—Downing & O'Rourke.

SPOKANE, WASH.

McBanna—Connolly & Frances—Telephone Tangle—Galleria Sisters—Warren & O'Brien—Les Gladdans.

SEATTLE, WASH.

Leon & Mitzl—Three Falcons—Callahan & Bliss—Purcella & Ramsay—Juliet Dika—Clay Crouch & Co.

VANCOUVER, B. C.

Laura DeVine—Early & Light—Harry Seymour—Krons & White—Frankie & Johnnie—Gautier's Toy Shop.

BELLINGHAM, WASH.

Martinehl—Conn & Albert—Klass & Brilliant—Dance Evolutions—Francis Renault—Geo. Mays.

TACOMA, WASH.

Detroit Trio—Speeders—Nan Halperin—Chuck Haas—Cronin & Hart—Reno Sisters & Allen.

PORTLAND, ORE.

"Whirl of the World."

TRAVEL

Phil. La Tuska—Mack & Castleton—Olga Michka Co.—Charbot Tortoni Co.—Walter Weems—Six Sheikhs of Araby.

SAN FRANCISCO, CAL.

Pasquall Bros.—Dummies—Princeton & Vernon—Alpine Three—Ed Allen & Taxi—Burke & Betty.

JACK CLIFF

THOMAS & HAYMAN

ECCENTRIC DANCERS

Have Signed for New York Production—Chamberlain Brown's Office

OAKLAND, CAL.

De Lyons Duo—Jim & Jack—La Pine & Emory—Marriage versus Divorce—Regal & Moon Co.—Hori Trio.

LOS ANGELES, CAL.

Togo—Davis & McCoy—Twenty Minutes in Chinatown—Finley & Hill—Willie Bros.—Chaplin.

SAN DIEGO, CAL.

Bob La Salle Co.—Joe Jackson—Equilla Bros.—Lewis & Norton—Chick Supreme—Rose & Roma.

LONG BEACH, CAL.

Schepp's Circus—Caveman Love—Harvard, Holt & K.—Hope Vernon—Dewey & Rogers—Jack Doran.

SALT LAKE CITY, UTAH

Foxworth & Francis—Five Janays—Morin Sisters—Chas. Howard & Co.—Tony & George—Ada Earle & Lewis.

ODGEN, UTAH

Sheik's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

DENVER, COLO.

Eva La Rue—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Belles—Morrissey & Young.

COLORADO SPRINGS AND PUEBLO

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

OMAHA, NEB.

The Lavollas—Three Is a Crowd—Ford & Truly—Stephen & Hollister—Vardon & Perry—Belle-claire Bros.

KANSAS CITY, MO.

Santiago Trio—White & Barry—Harry Hines—Hannefords—Maude Leona.

MEMPHIS, TENN.

The Lumars—Vallecita Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & De Voe—Utah Masterman.

ORPHEUM CIRCUIT

Week of May 20, 1923

CHICAGO, ILL.

Palace—Four Fords—Van Hoven—McLallen & Carson—Jean Middleton.

State Lake—The Canino—Beasle Barriacale—Stars of Yesterday—Jack Benny—Edith Clifford—The Keltons—Moore & Kendall—Four Tamakis.

DENVER, COLO.

Orpheum—Little Cottage—Yarmark—Wylle & Hartman—Fred Hughes—Rainbow's End—Joe Rolley & Baird—White Brothers.

DES MOINES, IOWA

Orpheum—Six Hassans—Dooley & Story—Howard & Clark—Billy Glasen—Pedestrianism.

KANSAS CITY, MO.

Main St.—Land of Fantasy—Dolly Kay—Gibson & Connell—Steppe & O'Neill—Carl Emmy's Pets.

LOS ANGELES, CAL.

Orpheum—Aunt Jimmie—Walton & Brandt—Gardell Pryor & White—Leon Varvara—Roy Mayer & Eberle—Gordon & Rica—Sylvia Clark.

Hill Street—Sargent & Marvin—Four Camerons—Ernest Hiatt—Le Hands.

MILWAUKEE, WIS.

Palace—Frank Farnum & Band—Wellington Cross—Cross & Santora—Lady Tsen Mel.

MINNEAPOLIS, MINN.

Hennepin—Koklin & Galetti—Mrs. R. Valentino—Polly Moran—Lucas & Inez—Eddie Ross—Tempest & Dickinson.

OAKLAND, CAL.

Orpheum—Hal Skelly—J. & E. Connelly—White Kuhns—Morris & Campbell—McDonalds Three—Snell & Vernon—The Sheik.

ST. LOUIS, MO.

Orpheum—Irene Franklin—Joe Cook—Alexanders & Smith—Harry J. Conley—Snow, Columbus & Hector—Pearson, Newport & Pearson.

ST. PAUL, MINN.

Palace—Benson's Orchestra of Chicago—Hockum Cow Quartette—Shelton, Ballentine & Heft—Ned. Northworth—Gaudier's Bricklayers—Gene Adair & Co.—Lady Tsen Mel.

SAN FRANCISCO, CAL.

Orpheum—Fannie Brice—Clayton & Edwards—Bobby McLean—Deiro—Fire-side Reveries—Tony & Norman—Snell & Vernon.

Golden Gate—California Glee Club—Clara Howard—Chas. Irwin—Sylvester Family—Don Valerio Three.

CHICAGO KEITH OFFICE

Week of May 20, 1923

CINCINNATI, OHIO

Palace—Al Barnes Co.—Harry Watkins—Cook & Oatman—Ails & Co.—Crystal Bennett Co.

CLEVELAND, OHIO

Read's Hippodrome—Grace Ayer & Bro.—Aaron & Kelly—Lambert & Fish—Valentine Vox—Clayton & Lennie—Miss Mystery.

DAYTON, OHIO

Keith's (First Half)—Orren & Drew—Snow & Norline—Desley Sisters—Rath Bros. (Second Half)—Pair of Deuces—Lew Wilson—Bird Cabaret.

DETROIT, MICH.

La Salle Garden (First Half)—Al & E. Frabell—McCormick & Wallace—Ed Lowry. (Second Half)—Washington's Dogs—Keller Sisters & L.—Henry Catalano Co.

EVANSVILLE, IND.

Strand (First Half)—Valand Gamble—Stanley, Wilson Sisters—Stanley & Chapman—Broderick Wynn Co. (Second Half)—J. & N. Olms—Jack George Duo—Jimmy Dunn.

INDIANAPOLIS, IND.

Palace (First Half)—Sally Sisters & R.—Ben Nee One—Weaver Bros. (Second Half)—Johnson & Baker—Millicent Mower—Desley Sisters.

KOKOMO, IND.

Strand (First Half)—Clara Campbell—Hill & Cameron—Elinore Pearce. (Second Half)—Stuart Girls—Stone & Hayes—Stanley Chapman—Berzac's Circus.

LEXINGTON, KY.

Ben All (First Half)—Tyler & Crollus—Pair of Deuces—Neal Abel—Walter Law Co. (Second Half)—Fries & Wilson—Wills & Robbins.

LOUISVILLE, KY.

National (First Half)—Johnson & Baker—Millicent Mower—Wills & Robbins. (Second Half)—Sally Sisters & L.—Ben Nee One—Weaver Bros.—Caul Sisters.

PADUCAH, KY.

Orpheum (First Half)—Silver, Duval & K.—Fries & Wilson—Jack George Duo. (Second Half)—Harry Abrams Co.—Diaz Monks.

RICHMOND, IND.

Murray (First Half)—J. & Nellie Olms—Stuart Girls—Stone & Hayes—Berzac's Circus. (Second Half)—Valand Gamble—Ed & May Ernie—Three Alex.

TERRE HAUTE, IND.

Liberty (First Half)—Three Alex. (Second Half)—Knapp & Cornelia—Broderick Wynn Co.

TOLEDO, OHIO

Keith's (First Half)—Keller Sisters & L.—Bird Cabaret—Lawton. (Second Half)—Orren & Drew—Snow & Norline—Ed Lowry—McCormick & Wallace—Rath Bros.

WESTERN VAUDEVILLE

Week of May 20, 1923

CHICAGO, ILL.

Majestic—Dave & Tressie—Rodero & Brown—Gordon & Day—Monte & Lyons—Yip Yip Yaphankers—Farnell & Florence—Lady Alice's Pets.

Kedzie (First Half)—Gillette & Rita—Davis & Bradner—Coulter & Rose—Hurst & Vogt—Australian Axemen. (Second Half)—Chandon Trio—Williams & Howard—Broadway to the Bowery—Bob Murphy—Art Landry & Band.

American (First Half)—Grace Manlove & Co. Englewood (First Half)—Fisher & Gilmore—Gene Greene.

ABERDEEN, S. D.

Orpheum (Saturday and Sunday)—Lund Sisters & Harvey.

BLOOMINGTON, ILL.

Majestic (First Half)—Edwards & Dean—Bander & Armstrong. (Second Half)—Fisher & Gilmore.

COUNCIL BLUFFS, IA.

Broadway—Mabel Harper.

FARGO, N. D.

Grand (First Half)—Lund Sisters & Harvey.

GALESBURG, ILL.

Orpheum (First Half)—Spencer & Williams—Jack & Jessie Gibson. (Second Half)—Earle & Edwards.

GRAND ISLAND, NEBR.

Majestic (Sunday)—Berger & Seamon—Leona Hall's Revue. (Second Half)—Paul Rahn & Co.

JOLIET, ILL.

Orpheum (First Half)—Ray & Edna Tracey—Bob Murphy. (Second Half)—Coulter & Rose.

KANSAS CITY, KANS.

Electric (First Half)—Gladys Delmar & Boys. (Second Half)—France & Jerome—Berger & Seamon.

Globe (First Half)—Du Ball & McKenzie—Cope-land & Brayton—Francis De Mar & Belmont—Frank Farron—Harmonyland. (Second Half)—Two Earles—Belle & Van—Autumn Three—George & Paul Hickman—Fulton & Mack.

KEOKUK, IOWA

Regent—Jessie Miller—Evans, Moro & Evans—Catherine Sinclair & Co.

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JEWELERS

33 WEST 46TH STREET NEW YORK

LEAVENWORTH, KANS.

Orpheum (Sunday)—Two Earles—Bell & Van—Autumn Three—George & Paul Hickman—Fulton & Mack.

MILWAUKEE, WIS.

Majestic—Yost & Cady—Milton & Lehman—Gibson Sisters & Grady—Fred Lewis—Fitch's Minstrels—Holliday & Willett—Coscia & Verdi—Melvin Bros.

MINNEAPOLIS, MINN.

Seventh St.—Hughes Musical Duo—Wilson Aubrey Trio—Jack Roslier & Muff—Hickey & Hart Revue—Ned Nestor & Co.—Page, Hack & Mack.

NORFOLK, NEBR.

Auditorium (Sunday)—Mason & Scott—Seven Flashes. (Friday and Saturday)—Dallas Walker—Gaffney & Walton—Louis Lore & Co.

QUINCY, ILL.

Orpheum (First Half)—Earle & Edwards. (Second Half)—Spencer & Williams—Jack & Jessie Gibson.

ST. LOUIS, MO.

Columbia (First Half)—Grant & Wallace—Three Strolling Minstrels—Sandel Sisters & Aubrey—Howles & Gilman. (Second Half)—Lottie Ather-ton—Mack & Salle—Francis Delmar & Belmont—Evans, Mero & Evans—Wheeler Trio.

(Continued on page 26)

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CIRCUS

RODEO FOR WASHINGTON

Victor Evans, of Washington, D. C., will put on a big Rodeo, at Washington, during the Shriner Convention which will open May 30. Arthur Hill and J. Brink of New York, are assisting. Mr. Mullin will be the Director and Fred B. Hutchinson of Parkesburg, W. Va., will be in charge of the contracting. John T. Benson of Hagenbeck Bros. Co. has arranged to furnish several animals, including a pair of Riding Ostriches.

PENNOCK IN NEW YORK

Murray Pennock, general agent of the Al. G. Barnes Trained Wild Animal Circus will make his headquarters for some time in New York City. Mr. Pennock is not as yet ready to announce just when his Circus will play New York City, but it will some time this summer.

GREENHAW WITH SELLS-FLOTO

L. D. Greenhaw, contracting agent with the Sells-Flooto show, has left New York where he has been for time arranging for the opening of the circus in Brooklyn, Boston and other towns and cities of the east.

NEW SHOW ORGANIZING

Joe Mulyhill, of New York, and Cornelius Kane of Danbury, Conn., are organizing a ten-car Circus and Wild West Show. Their quarters are located at Danbury and they expect to open there the first part of June and play the New England territory.

HARVEY WITH SELLS-FLOTO

Frank Harvey, of Philadelphia, is one of the twenty-four men on the Sells-Flooto Circus. Mr. Harvey looked after arrangements in Newark, N. J., and had everything in readiness for the show on its arrival.

HAINES WITH BARNES SHOW

William D. Haines, contracting agent of the Al. G. Barnes Circus, after finishing his business in and around New York, left last week to visit the Circus at Detroit, Mich.

SPARKS SHOW DOING BIG

Tony Ballinger, general agent of the Sparks circus is again in New York for a few days and reports that the Sparks show last week played to the biggest business in the history of the Show.

SELLS-FLOTO SHOW FOR B'KLYN.

The Sells-Flooto Circus plays Brooklyn, N. Y., the week of May 21. The lot is located at Fifth avenue and Third street, the Show will jump into Brooklyn from Binghamton, N. Y.

CIRCUS PLAYS IN SNOWSTORM

The Hagenbeck-Wallace Circus is enjoying great business down through Virginia despite the cool weather. It snowed in Roanoke, Va., the day the Circus played there.

MAIN SHOW DOING WELL

The Walter L. Main Circus is having very good business through Pennsylvania and will not be seen around New York until later in the season.

SPARKS CIRCUS IN PLAINFIELD

The Sparks Circus plays Plainfield, N. J., Thursday, May 17th, coming in from Bethlehem, Pa., going from there to Newburgh, N. Y.

LAVERY TO OPEN RIDING SCHOOL

Richard Lavery well known in the circus world is to open a riding school in Akron, Ohio.

SPARKS SHOW FOR NEW ENGLAND

Tony Ballinger, general agent of the Sparks Circus, passed through New York last week on his way to Boston, Mass., after visiting the Circus then playing Pennsylvania. The Sparks Circus is headed for New England and will be practically the first circus in that territory.

RINGLINGS BUY ANIMALS

The Ringling Bros. and Barnum and Bailey Combined Shows have purchased through John T. Benson of Hagenbeck Bros. Animal Company, thirty-one trained Black Horses, five Baby Elephants and some Tigers.

ROBINSON ELEPHANTS AT CONEY

John G. Robinson, of Cincinnati, arrived in New York last week with his troupe of trained elephants known as Robinson Military Elephants which are to be one of the free attractions at Coney Island.

MARENCY IN NEW YORK

Percy Marency, with his wife, was in New York last week from Baltimore and reports that the "World Of Home Shows" played to a very big audience last week in that town on the Circus lot.

KLINE ON BOOKING TOUR

Johnny J. Kline is on a business trip through Pennsylvania, and New Jersey. Mr. Kline is looking for towns to book the several shows that are being routed through his office.

FOSSET CIRCUS SOLD

LONDON, May 14.—The late Robert Fosset's circus' assets and stock have been purchased by J. Weekly. He paid £2,025 for the entire affair.

POLACK IN NEW YORK

I. J. Polack, Manager of the World At Home Shows now playing Philadelphia, was in New York on business for a few days last week.

MARCUS IN NEW POSITION

William Marcus, last season general agent of Finns Exposition Shows, is now general agent of Korllis & Isler Shows.

MARDOS WITH THE SPARKS CIRCUS

Pete and Florence Mardo are again with the Sparks Circus.

HARVEY BACK IN N. Y.

R. M. Harvey, general agent of the Sells-Flooto Circus is again back in New York.

CIRCUS ROUTES

Al. G. Barnes—Pontiac, Mich., 16; Port Huron, Mich., 17; Saginaw, Mich., 18; Bay City, Mich., 19; Flint, 21; Battle Creek, 22; Jackson, 23.
Campbell Bros.—Jamesburg, N. J., 14; Metuchen, 15; Somerville, 15; High Bridge, 17; Belvidere, 18; Franklin Furnace, 19; Sussex, 21; Warwick, N. Y., 22; Goshen, 23.
Ringling Brothers-Barnum & Bailey Combined—Newark, N. J., 16-17; Easton, Pa., 18; Scranton, 19; Wilkesbarre, 21; Reading, 22; Harrisburg, 23.
Sells-Flooto—Perth Amboy, 15; Elizabeth, 16; Allentown, Pa., 17; Wilkesbarre, 18; Binghamton, N. Y., 19; Brooklyn, 21-26.
Main, Walter L. & Andrew Downie Show Combined—Towanda, Pa., 15; Sayre, 16; Ithaca, N. Y., 17; Cortland, 18; Auburn, 19; Rome, 21; Watertown, 22; Ogdensburg, 23; Carthage, 24; Oswego, 25; Penn Yan, 26.
Haag Show—
Robinson, John—Canton, O., 16; Akron, 17; Cleveland, 18-19; Erie, Pa., 21; Grove City, 22; Butler, 23; Punxsutawney, 24; Indiana, 25; DuBois, 26; Warren, 28.
Sparks Circus—Bethlehem, Pa., 16; Plainfield, N. J., 17; Newburgh, N. Y., 18; Kingston, 19; Gloversville, 21; Troy, 22; North Adams, Mass., 23.
Hagenbeck-Wallace—Richmond, Va., 16.

OUTDOOR EXPOSITIONS

FREAK WEATHER HURTS SHOWS

The freak weather streak which has been prevalent throughout the country for the past ten days has been a disastrous handicap to circuses, carnivals and other outdoor attractions, with the result that those who have not a substantial financial reserve to withstand this obstacle may be compelled to suspend operations.

As a rule the Circus and Carnival attractions are on a fairly good firm financial basis by the middle of May, but the cold wave, frost and snow which has visited throughout the United States and Canada during the early part of this month has killed the desire of possible patrons of the numerous outdoor attractions from patronizing them.

This weather has been most disastrous to a number of the circus companies that are now on tour in the Central East and Middle West. These outfits have been operating in some instances at a daily loss of from \$500 to \$1,500. The smaller circus companies and carnival organizations in proportion have suffered just as severely. Though their operating expense is nowhere near as big as the bigger attractions their loss in proportion to their size has been as big if not bigger than the large organizations which have a financial reserve to fall back on, while the smaller shows practically used up all of their capital to launch their enterprise early this spring.

These smaller circus and carnival companies as a rule depend greatly upon the returns from the "juice" joints and eating concessions. However, with the cold weather these concessions have been unable to do sufficient business to pay operating cost, with the result that the circus or carnival companies which may be in a financial plight cannot call upon them for aid, as they usually are able to do when weather conditions are favorable and the outfit is in financial difficulties.

Should the cold wave keep up throughout the month of May indications are that more than twenty-five per cent of the small circus and carnival companies that are working under canvas will have to abandon their tour and probably throw out of work more than 5,000 attaches of these organizations.

Compared with figures of last season and preceding seasons for the same period the numerous outdoor attractions are about \$500,000 behind in receipts throughout the country.

Even should the weather conditions become favorable within the next week or two, it is hardly likely that the outdoor shows will be able to overcome this handicap during the balance of the season which ends in October.

Last week on account of the weather conditions a number of scheduled games in both the National and American leagues had to be postponed. It is said that the baseball clubs suffered a loss of more than \$100,000 in revenue on account of these conditions.

AUSTIN IS BARNES MANAGER

Ben Austin has been made general manager of the Al. G. Barnes Trained Wild Animal Circus. Mr. Austin with his partner Jake Neuman ran the Gentry Bros. Circus for several years. Hyley Tyler, the former general manager having resigned to give his personal attention to his interests in Los Angeles, Cal.

STANDARD SHOWS OPEN

The Standard Exposition Shows, Phil. Hamburg and James Lent, managers, opened their first engagement at Yonkers, N. Y., Saturday, May 5, to good business.

KENNEDY SHOWS FOR DECATUR

DECATUR, Ill., May 7.—Con Kennedy Shows will play here the week of May 28, under the auspices of the Veterans of Foreign Wars.

ARTHUR CANFIELD RESIGNS

Arthur Canfield has resigned as general agent of Wallace and Udewitz Dreamland Shows of New York.

LUNA PARK OPENS

Luna Park, the representative amusement resort of Coney Island, threw open its gates for the season last Saturday. Those who visited the park found a number of the new attractions in addition to the old favorites which have been a feature there for several seasons.

Among the new features is "The Pit," which will include every known device that makes for laughter and thrills.

Arthur Pryor's Band will again be another feature of this resort. In addition to Pryor's orchestral concerts there will also be a free show of sensational acts.

RILEY SHOWS DO WELL

The Matthew J. Riley shows move this week to Bethlehem, Pa., having just closed a three weeks' engagement in their opening town, Trenton, N. J. When the weather permitted, the Show enjoyed a very good business on both of the lots they played. After the Bethlehem engagement the Show plays a week in Plainfield, N. J.

PANAMA SHOWS DOING WELL

Charles Gerard, manager of the Panama Exposition Shows, formerly the Gerards' Greater Shows, states that the shows are having nice business in Bridgeport, Conn., where they opened last week for a two weeks' engagement. They carry Four Rides, Four Shows and a good line of Concessions.

"WORLD OF MIRTH" DOING WELL

Larry Boyd, of the World of Mirth Shows, was in New York last week. Mr. Boyd reports that the show is doing a very nice business despite the bad weather. After playing the Baltimore engagement they will jump to Atlantic City and then to Washington, D. C., for the Shriners Convention.

BERNARDI BUSINESS GOOD

Whitey Turnquist, of the Bernardi Greater Shows, was in New York last week on business and reports that the show has been doing a very good business although they have had some very bad weather since the opening. The show played Vineland, N. J., last week and are in Trenton, N. J., this week.

TAXIER BROS. FOR CANADA

The Taxier Bros. who opened with their rides and concessions several weeks ago on the lots in Brooklyn, will ship their outfit to Ottawa, Canada, where they will play in a different location of that city for eight weeks.

FRINK SHOWS DOING WELL

The Frink Exposition shows are enjoying very good business in Perth Amboy. This show does not carry any rides, but presents several big circus acts in a side wall enclosure and carries a nice line of concessions.

WALTONS AT LUNA PARK

The Riding Waltons who have been with Louis Fink Exposition Show now playing Perth Amboy, left last week to open at Luna Park, Coney Island, where they are engaged as one of the free acts for the summer.

"WORLD SHOWS" OPENING DELAYED

The World At Home Shows arrived in Coney Island early this week and on account of the inspection of the several New York City Departments the show will not open until May 19, and will remain there for quite some time.

HOME SHOWS DID WELL

The World at Home Shows, after a very big week on the Circus Lot at Baltimore, Md., last week during the Ringling Bros. and Barnum & Bailey engagement, jump into North Philadelphia this week.

BIG CONTRACT FOR SERVICE

CHICAGO, May 14.—The World Amusement Service Association was awarded one of the largest contracts of its kind ever written, \$1,500,000 to take entire charge of the Monroe Doctrine Centennial and American Historical Revue and Motion Picture Exposition, to be held in Los Angeles, July 2 to August 4.

The exposition is sponsored by the Motion Picture Producers' Association and Los Angeles Chamber of Commerce, combined with the civic organizations of California. The amusement features will be the greatest in local history, pageants, hippodrome spectacles and other features along that line will be staged.

President Harding is expected to attend the opening of the exposition as well as South American representatives. The government will issue Monroe souvenir half-dollar pieces for the occasion.

WOODLAWN PARK OPENS

TRENTON, N. J., May 14.—Woodlawn Park opened on Saturday with one of the largest crowds in its history attending from various suburbs as well as Trenton. Winkler's Military Band, well known to local music lovers, rendered favorite selections under the direction of Martin Mayer, its conductor. Miriam Steelman, dramatic soprano, rendered two pleasing selections, her voice proving to be rich and melodious.

The park on the whole did good business in practically every line. The Fairyland dance pavilion was crowded, while Hartman's Syncopated Music was one of the attractions. The various rides, roller coaster, old mill, whip, etc., and all concessions seemed to be doing a land office business. The lighting system of many electric lights of different colors added to the attractiveness of the place.

JAP HURT IN SLIDE

SAN FRANCISCO, May 14.—Sensational Togo, who slides down an inclined rope from the balcony to the stage, suffered a painful accident last week at the Pantages Theatre, where he was doing his "Slide for Life" act at the Sunday matinee. His feet were severely injured and required several stitches. No one in the audience was hurt, but several were frightened as they hurried out of the way.

The cause of the accident is said to be due to the fact that a telegram was received by the Japanese vaudevillian notifying him that his wife had died at her home in the East, which unnerved him.

CALIFORNIA SHOWS OPEN

SAN FRANCISCO, May 14.—The C. W. Parker Shows, playing under the title of "The Royal California Shows," opened the season at Haywards, Calif. The outfit consists of seven rides, eight shows and uses twenty cars for transportation. Everything has been newly painted and brightened up. Staff includes C. W. Parker, proprietor; John Curtiss, advance, and Mr. C. Miller, general manager.

KNAFF AND BENNER IN NEW YORK

John (Doc) Knaff and Cecil Benner, who are connected with Karr and Auerbach of Philadelphia, concessioner supplies, have just returned to Philadelphia after an extensive trip through the west and report that business is very good in that section and to prove it they brought back a lot of big orders.

CARNIVALS CAN PLAY ILLINOIS

The report to the effect that the state of Illinois has placed a ban on carnivals is untrue. A bill which aims to bar the outdoor shows has been framed and is now in committee. It has not passed and it is believed never will become a law.

BAD WEATHER HOLDS UP SHOW

The Matthew J. Riley Shows now playing Trenton, N. J. will stay over another week on account of bad weather.

RYE, N. Y., May 11.—The Rye Beach Pleasure Park will open for the season on May 19.

BARNES SHOW SCORING

The Al. G. Barnes Show this season appears to be at the height of its career, with one of the finest all around list of attractions ever put out by Barnes. The wild animals, birds, Barnes' spectacle, track and band music, singing, features, and a great lineup of clowns all combine to make the show one of the best now touring the South. The Six Australian Kangaroos recently rejoined the show.

The No. 1 side show, under the management of J. H. Sheldon, is one of the best ever seen in the Barnes Show, the principal offering being a group of midgets recently imported by Mr. Barnes. Others occupying platforms are Eko and Iko, savages from South America; Jolly Ray, fat girl; Paul Desmuke, armless wonder; D. C. and Mrs. Ranger, mind-readers; orang-outangs and Australian bushmen; trained baboons; knife thrower, tattooed man, sixteen colored musicians and entertainers and many others. P. J. Staunton is lecturer. Bill Tank heads the staff of ticket sellers, and the tent has a fifteen-pole banner front.

The No. 2 side show has many excellent attractions also. John Aasen, the Norwegian boy giant, has a three-week contract with the show and others under the tent are Eddie Reece, strong man; Mrs. Evelyn Wade, lecturer; "Smallest Mother and Babies Alive"; Kisko, fire eating and glass dancer, and many others.

Those doing bits in the big show drew a big percentage of the audience and did their stuff in snappy manner. These included: Jack Canaugh, trick riding; Lee Ford, bronk riding; Lee Purdy, clown on the rube order; Ed Reece was one of the other features, who allows an auto to pass over his chest.

The clowns are: Jack Klippel, Arthur Borella Trio, Bill Tate, Bert Lawrence, Dutch Marco, Bert Leo, Danny McAvoy, Jack Chase, Austin King, Bill Ward, Chas. Fortuna, Phil King and others.

Harley S. Tyler is general manager; Wm. K. Peck, assistant; Charley Cook, superintendent; Everett Whitney, in charge of front door; Charles Boulware, announcer; "Egypt" Thompson, trainmaster; Frank Rooney, boss hostler; "Shanny" Long, boss canvasman; Bob Thornton, equestrian; Louis Roth, animal trainer; Fred L. Schafer, charge of wardrobe; R. C. Beale, in charge of dogs, monkeys and goats, and Jake Lur, superintendent of ring stock, and others comprise the Barnes' show staff.

TAX FOR INDOOR AMUSEMENTS

AUSTIN, Texas, May 14.—The Sturgeon Bill, imposing a tax of \$100 up to \$1,000 on all indoor amusements, places where games of chess, billiards, basketball, etc., are played, and regulating those places by bonding them under \$5,000 each, was reported favorably by the Committee on Revenue and Taxation in the Texas Legislature, last week.

An open hearing, held on the Lackey Bill, imposing an occupation tax of 3 cents per square foot on billboards, was continued upon motion of the author for additional hearings. More people are expected to be heard on the question.

OPPOSITION IN MIDDLE WEST

The John Robinson Circus has been encountering considerable opposition through West Virginia and Ohio and Pennsylvania since the opening of its season. In West Virginia they encountered opposition on the part of the Sparks and Walter L. Main outfits in several towns. In Western Pennsylvania the opposition encountered was the Al. G. Barnes Show. While in Ohio the billers for the Robinson outfit are encountering a deluge of billing for the Barnum Bailey-Ringling Brothers Show which is due in that territory in June.

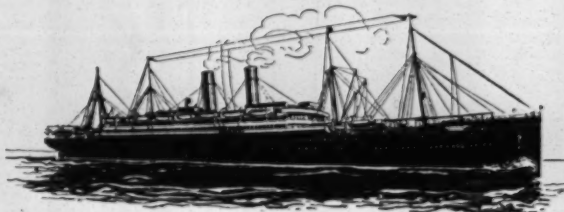
PLATT PARK OPENS

OKLAHOMA CITY, May 14.—Platt National Park at Sulphur, Oklahoma, will open for the tourist season on May 18th. The occasion will be celebrated with a carnival and basket dinner. Governor J. C. Walton has been invited to attend, as well as prominent men to speak. It is planned to make the opening of the park an annual event, along similar lines.

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who wish to visit the battlefields of France, the Shakespeare country, Scandinavia, the Land of the Midnight Sun, etc. A chance of a lifetime! So it would seem; but it is more than that. The company is building for a permanent business, setting a new standard of high-class ocean travel on a one-class basis. That this can be done at a fair margin of profit has already been proved and is further outlined in our prospectus. You'll find it extremely interesting.

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PRESENTED BY SOME OF THE BEST PRODUCERS IN NEW YORK.

ORCHESTRAS FIGHT RADIOS

PARIS, May 14.—M. Georges de Launay, well-known pianist and conductor of the Paris Orchestra, last week refused to play unless the owners of the wireless telephone removed the broadcasting apparatus from the Halle Gaveau where the orchestra was to give a concert for the benefit of the Parish de Saint Roch. M. de Launay said he had been shocked when told by several of his friends that they would not attend the recital of "Mary Magdalene" that night but that they would hear the orchestra over the radio in the comfort of their own homes. Inasmuch as the concert was being given for charity de Launay failed to see how this would be of any help to the parish.

De Launay failed to see where the wireless was of any benefit to the star performer. He said: "The wireless telephone seems to empty the concert. For a young musician who wishes to bring his name before the public it may be an advantage to sing or play to the wireless, but for orchestral musicians and men like Padewski, Kreisler and Ysaye there is nothing to be gained and everything to be lost."

M. Devries, one of the first tenors of the Opera Comique, also denounced the wireless, claiming that people who could hear him sing over the wireless would not pay the high prices that prevailed at the box office. He claims that the novelty has worn off the radio and that the advertising value received from a radio appearance does not begin to balance the loss in receipts.

A WELL NAMED PLAY

LONDON, May 14.—A new three act farce called "The Quiet Season" is at least the cleverest named of the many new farces that have opened recently. It is bright and should do well. In the cast are G. Lyon Hastings, Vincent Holman, Arnold Reynor, Misses Dorothy Clifton, Nancye Kenyon, Violet Gould, Kate Aitken, Joan Challoner, Dora Masters and Isobel Carma.

A CLEVER CURTAIN RAISER

LONDON, May 14.—Marie Lohr at the Globe is doing a clever little curtain raiser called "The Voice Outside," by Gertrude Jennings. The piece precedes "Aren't We All?" which although well received is pronounced a little short in running time. "Aren't We All?" will open in the United States soon with Cyril Maude as the star.

SHORT RUN FOR "TRESPASSES"

LONDON, May 14.—"Trespases" ran but six nights at the Ambassadors and has closed. "Love in Pawn" almost met the same fate, as business fell off to almost nothing, but the cast, having confidence in the piece, decided to carry on on the commonwealth basis.

LOPEZ CHANGES PLANS

Vincent Lopez and his orchestra have changed their plans regarding the opening at Buffalo and will leave on Friday night in order to open the new Buffalo Statler on Saturday. The men will take a special train immediately after closing at the Grill on Friday night. During Lopez' absence his number two combination will appear at the Pennsylvania.

A six piece Lopez combination will open at the Beau Rivage, Sheepshead Bay, on May 19. A second six piece will open at the Hotel Trouville, Long Beach, on May 26, and a third combination will open at the Canoe, Southampton, early in June.

SPLIT FOR THE SUMMER

Richy McAllister and Harry Shannon will not work together this Summer. McAllister has an offer to work alone, it is said. Shannon and Bobby Wilson will work in a tab this Summer, according to the present arrangements.

ART MAYFIELD IN MUTUAL SHOW

Art Mayfield has been doing a tramp comedy part for the "Miss New York Jr." Company on the Mutual Circuit since the first of the year. He formerly did the juvenile part in the show.

HAZEL ALGER IN ACT

Hazel Alger, prima donna the past season with William S. Campbell Show, is in vaudeville with the Barrett and Clayton act "Fate." The act is playing around Philadelphia.

DANCING DEMONS WITH COOPER

BOSTON, Mass., May 12.—The Dancing Demons opened Monday at Waldron's Casino with the Jimmy Cooper "Beauty Revue."

SHARPLES FOR "TUT TUT"

Clark and McCullough signed last week Walter Sharples, formerly of the White Way Trio, for their Columbia Circuit show "Tut Tut" next season.

LEVITT SIGNS FIVE

Joe Levitt has signed for his show next season, Harry Evanson, Billy Davis, Kincaid Band, Ray Clifford and Mildred Simmons.

REHEARSING FOR STOCK

John O. Grant, Babe Healy and Walter Brown are in Detroit, rehearsing for stock at the Avenue Theatre. They will open next Sunday.

CLAIR ROSS SIGNS

Claire Ross has been engaged as ingenue prima donna for Billy Gilbert's "Garden of Girls" on the Coutts Circuit.

HOWARD CLAIM SETTLED

Harry Howard, who was injured at the Masonic Temple in Rocky Mount, N. C., on October 7th, has made a settlement for his damages claim. It is said that he is to receive \$11,999.99. Howard was a member of the "Girls From Greenwich Village" company which was playing the house that day. The accident happened after the night show. In going to his dressing room, it is claimed, he fell through a trapdoor to a distance of thirty odd feet. He was taken to a hospital where he remained for some time. He then returned to New York. He is going into the producing business with Frank Cosgrove.

GERARD SIGNS MANY

The cast signed so far by Barney Gerard for his "All in Fun" show on the Columbia Circuit next season includes Will Fox, Harry Kohler, Jack McSorley, Eddie Green, Murray and Irwin, and Ada Lum. He has also signed Harry Kilby for one of his shows. He will call his other new show "Vanity." The cast will remain the same in the "Follies of the Day" as is now playing in Boston.

HAMILTON SIGNS WITH SHUBERT

Jimmy Hamilton, straight man this season with Rube Bernstein's "Broadway Flappers" on the Columbia Circuit, has signed a five-year contract with the Shuberts. He is to open in the new Winter Garden show July 1st. Harry Bestry, under whose management he is, closed the deal for Hamilton.

HARRY JACOBS IN INDIA

Harry Jacobs of the firm of Jacobs & Jermon, who is taking a trip around the world, writes under date of April 10th from Bombay, India: "Bombay great. Columbia Theatre, Broadway and Forty-seventh street, greater."

ALICE MELVIN IN NEW ACT

Alice Melvin, prima donna of "Miss New York, Jr.," will open in a sister act around Boston next week with Dolly Clifford.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Bon Tons—Hurtig & Semon's, New York, 14-19.
Dave Marion's Own Show—Columbia, New York (indefinite).
Follies of the Day—Gayety, Boston (indefinite).
Jimmy Cooper's Beauty Review—Casino, Boston (indefinite).
Knick Knacks—Gayety, Detroit, 14-19; Hurtig & Semon's, New York, 21-26.
Social Maids—Empire, Newark, N. J., 14-19; Yorkville, New York, 21-26.
Talk of the Town—Empire, Toledo, O., 14-19 (close).

MUTUAL CIRCUIT

Midnight Maidens—Gayety, Brooklyn, 14-19.
Step Along—Star, Brooklyn, 14-19.

DAVE MARION SHOW

(Continued from page 19)

sang a tough number with the girls and put it over as it was intended to be given.

The Jesters, a musical act did their specialty in the opening scene of the second act. This is a very good act and the way they play brass is exceptional. One of the boys injects just enough of comedy to get away from other musical acts. There are several more scenes in which there is a lion act and in another an apache dance.

Will H. Ward in his droll comedy character is handling the comedy with McManus and both keep the laughs rolling along nicely. Marion who appears in several of the scenes with McManus stands out in his comedy roll of "Snuffy" better than we have seen him in years. The comedians appear in the bits and comedy scenes. Tom Phillips is doing straight and characters and he takes care of himself in fine shape.

Marion has a big company and he has staged a great big show. If running to true form he should stay at the Columbia until late in the Summer, as it will do well for those who like to see a good show not to pass this one up. It is refreshing, pleasing, entertaining, artistic, fast and a credit to the Columbia Circuit to have a show of this type for a Summer run.

SID.

THREE CHUMS ACT FOR ENGLAND

The Three Chums, well-known singing act, is arranging for a tour of the Moss Empire houses in England.

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HARRY A. WATSON

JUVENILE STRAIGHT. Barney Gerard's "Follies of the Day"
I can sing, dance, wear clothes and play all parts required for a good juvenile straight.

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DAINTY, DASHING SOUBRETTE

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N. V. A. BENEFIT

(Continued from page 4)

some day will be a permanent fixture of the Metropolitan.

Beth Beri, assisted by a girl-pianist and two boys for dancing partners, followed. Ducie de Kerakjarto played a violin solo and then was followed by Charles King, from "Nelly Kelly," who had Harry Carroll at the piano with him. Bill Robinson, that clever colored performer, tap danced his way into the favor of the opera patrons and also the rest.

Fred Stone then appeared and after doing several dances, made a speech. Stone, who is president of the National Vaudeville Artists Club, again rendered the gratitude of his organization to the public for its wonderful support, and also spoke of the profession in general and why he is proud to be an actor. This came in speaking of his recent decision to be a better Christian. For the closing of the event, which will live in history, a marvelous tableau, with soldiers, sailors, Red Cross nurses, Salvation Army lassies, and Julia Arthur high on a pedestal, gave "The Spirit of the N. V. A.," the meaning of which Miss Arthur recited in a beautifully worded poem. John Phillip Sousa conducted the orchestra for this closing bit, and also the "Star Spangled Banner."

Among those who appeared at the Hippodrome were the Eight Blue Devils, Eddie Leonard, Benny Leonard, Harry Richmond, Mel Klee, Charles King, Mary

Haynes, Beaumont Sisters, Joe Browning, Pearl Regay, Healy and Cross, Eddie Buzzell and Girls, William & Wolfus, James Hurley and Band, Ben Welch, Gus Edwards, Bill Robinson, Pat Rooney and Marion Bent, Ada Chadwick, Jack Osterman, Will Rogers, Van and Schenck, Powers' Elephants, May Yohe and Band, Aileen Stanley, Gilda Grey and "Follies" girls, Val and Ernie Stanton, Keith's Boys Band, Montana and Al Herman.

Jules Delmar officiated as stage manager and master-of-ceremonies at the Manhattan Opera House. The program in that theatre consisted of the following: The Three Nelsons, Montana, Eva Shirley and Band, Seed and Austin, the Gus Edwards Revue, Val and Ernie Stanton, Ida May Chadwick, Mel Klee, Eight Blue Demons, Shaw and Lee, May Yohe and Band, Will Rogers, Demarest and Collette, Bob Hall, Olsen and Johnson, Traps, Lytel and Fant, Anatol Friedland, Hazel Cox, Lewis and Dody, Tom Patricola and Harriet Townes, Aileen Stanley, Harry Burns and Company, Van and Schenck, the White Sisters, Charles King, Burns and Lynn, Harry Kahne, Gilda Gray and "Follies" Girls, Chic Sale, Benny Leonard, Beth Beri and Boys, Wanka, Trixie Friganza, Lomas Troupe, Ruby Norton and Clarence Senna, Al Herman, and a two-act by Al Herman and Benny Leonard.

These three performances bring to a close a national campaign organized by E. F. Albee for the N. V. A. With the proceeds from these benefits, the various balls and pageants, and the collections and theatre donations, the National Vaudeville Artists have received for their sick and needy members, more than \$400,000.

\$5,000 VERDICT FOR ACTRESS

A jury before Supreme Court Justice O'Malley gave a verdict for \$5,000 last week in the suit of Mrs. Evelyn Carrington Short, known as Evelyn Carrington on the stage, against Mrs. Alice Henley, of 325 Central Park West, for alienation of the affections of Reginald Carrington Short, an actor.

Mrs. Henley did not take the witness stand, and her attorney asked the court to charge the jury that this fact should not be taken into account by them. The court refused on the ground that, while such a charge is proper in a criminal action, it does not apply in a civil suit. When Mrs. Short left court she said:

"I am satisfied. I wanted to administer a lesson to show that such conduct cannot pass unpunished. She has her husband still, while mine is lost to me."

DOUGLAS, JR. FOR PICTURES

Douglas Fairbanks, Jr., aged 13, accompanied by his mother, Mrs. James Evans, returned from Europe last week and announced that he would follow in his father's footsteps and devote his talents to the silent drama. He left for California early this week where he will begin work on his initial picture. Doug, Jr., when he arrived said he would draw the line at promiscuous kissing in pictures, as he already has a girl.

MILEAGE BOOK CONFERENCE UP

In the effort to file an appeal from the injunction granted to Eastern railroads against the Interstate Commerce Commission order for a lower rate mileage book, a conference will be held this week in Washington between Counsel of the National Council of Traveling Salesmen's Associations, Assistant Attorney General Blackburne Esterline, and Chief Counsel Farrell of the Interstate Commerce Commission.

The kind of an appeal that will be filed is not yet known, and depends upon the outcome of the conference. A joint appeal or individual appeals, by the government, and by the National Council of Traveling Salesmen will be decided on.

Since the announcement of the decision of the United States District Court's decision in Boston which issued an injunction restraining the Commission from carrying out its order to the railroads in the East for an interchangeable mileage book to the value of \$90 for a \$72 book, there has been considerable pessimism about the ultimate hopes of obtaining the savings unanimously voted for in the last session of Congress, according to the Traveling Salesmen's Association National Council, which is calling upon all of the various trades interested in lower railroad fares to give the organization its fullest support and co-operation, especially the theatrical industry.

"BREEZY BITS" REVUE IN CHICAGO

"Breezy Bits of 1923," a new summer revue, produced and presented under the direction of Harry Walker, will open for a summer run at "The House That Jack Built," Chicago, on May 30. The cast will include the Hoffman Sisters, Dorothy Rudack, Jean Alexander, Ann Letroy, Mildred Holliday, Nadja, Bobbie Adams and the Dancing Roots. It will also carry a large singing and dancing chorus.

After a summer run at the Chicago resort the piece will be played over the newly organized cabaret circuit of the Harry Walker Booking Office.

SHUBERTS BUY NEW SITE

The Shuberts acquired another site last week, when they purchased the property involving the three-story building at 241 West 48th street, 20x100, which was owned by the Douglas family since 1876. It was necessary to get the sanction of New York and New Jersey courts to consummate the deal. The Shuberts also own the adjoining property, at 243, under the name of the Trebush Realty Company.

HINTON GOES TO ENGLAND

Lieut. Col. George M. Hinton, of the 15th New York (colored) Regiment and recently manager of "Loyalties," sailed for England today. While abroad Col. Hinton will endeavor to round up novelties for Charles Bancroft Dillingham.

"FOLLIES" BREAKS RECORDS

Ziegfeld's "Follies" at the New Amsterdam Theatre has broken all its previous records and on Monday night reached its 400th performance.

ORCHESTRA DIRECTOR ROBBED

A sneak thief entered the dressing room of Ernie Golden and his band at Proctor's Fifth Avenue Theatre last Friday morning and relieved Golden's dress shirt of a set of platinum studs and cuff links. Not satisfied, his prowling led him to a gold trumpet valued at \$200, the property of Walter Miller, one of the boys in the band. When Miller arrived for the matinee Friday and discovered his loss he was considerably broken up. It was later that Golden discovered his studs and links were missing.

At five o'clock the same evening Golden received a letter postmarked from Grand Central Station. Upon opening it Golden found a pawn ticket for the trumpet, which had been pledged at the pawnshop of Toby Cohen, at Third avenue and Thirty-fourth street for \$15. Golden, Miller and a detective from West Thirtieth street station visited the pawnshop and recovered the trumpet. However, the cuff links had not been offered here nor had the sender of the pawn ticket mentioned their whereabouts much to the chagrin of Golden.

At the pawnshop the detective was given a description of the man who pawned the instrument. From all accounts he bore the earmarks of a drug addict. The police believe that he is the same sneak thief that has been systematically robbing the dressing rooms of musicians and returning the pawn ticket after pledging their property.

JESSIE REED SUES LEW

Jessie Reed, vaudeville actress, has filed suit for divorce against Lew Reed, eccentric violinist, naming Dorothy Blake, also of vaudeville as the co-respondent. What she is alleged to have witnessed in a room at the Hotel Claridge last April forms the basis of her action. She is asking \$1,000 counsel fee and \$100 weekly alimony.

The Reeds were married in June, 1914. Last July Mrs. Reed sought a separation, accusing her husband of causing her mental anguish by his persistency in hanging around the stage door of the theatres in which she was appearing.

FIRST LAYOFF IN TEN YEARS

Powers' Elephants laid off last week, the first time in ten years, in order to play at the Chamber of Commerce Convention performance at the Hippodrome. The layoff was due to a promise made sometime ago to R. H. Burnside that Powers would appear at the single performance given at the convention.

OPERA SINGER FOR "FOLLIES"

Mlle. Helena d'Algy, formerly prima donna of the Opera Comique, Paris, and recently of the Spanish Opera Company which returned from a South American tour has been added to the cast of the "Ziegfeld Follies" at the New Amsterdam Theatre.

"SUNUP" FOR PROVINCETOWN

The Players Company will on May 24th present a new three-act play called "Sunup" at the Provincetown Theatre on Macdougall street.

Attractions at City Theatres

BELASCO WEST 44 ST. EVES. at 8:30
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& Broadway

Midnight Maidens

VAUDEVILLE BILLS

(Continued from page 21)

Grand—Denyle, Don & Everett—Delorto & Richards—Ward & Dooley—Murphy & Clark—Four Songsters—Austin & Delaney—Mack & Velmur—Chas. Wilson.

Skydome (First Half)—Bates & Speck—Mack & Sallie—Wheeler Trio. (Second Half)—Grant & Wallace—Hugo Lutgens—Natalie Harrison & Co.

SOUTH BEND, IND.

Palace (First Half)—Chandon Trio—Hart, Wagner & Ellis—Broadway to the Bowery—Fox & Allyn. (Second Half)—Australian Axemen—Hill & Cameron.

TOPEKA, KANS.

Novelty (First Half)—Two Earles—Bell & Van—Autumn Three—George & Paul Hickman—Fulton & Mack. (Second Half)—Rosa—McCormick & Winehill—Gladys Delmar & Boys.

F. F. PROCTOR

Week of May 14, 1923

NEW YORK CITY

Fifth Ave. (Second Half)—The Storm—Jack Osterman—Harry Burns Co.

23rd St. (Second Half)—Thomas Jackson Co.—Slatko's Revue—Ann Myers—Sherman & Rose—Piano & Landauer.

58th St. (Second Half)—Lahr & Mercedes—Walter Kaufman—McLevitt, Kelly & Quinn—Sig Frans Co.—Young Wang Co.

125th St. (Second Half)—Bessie Rempel Co.—Miller & Chapman—Burke & Durkin—Jolie Arnaut—Sally Beers.

ALBANY, N. Y.

(Second Half)—Cliff Jordan—Carter & Cornish—Henry & Moore—Wilton Sisters—Sankus & Silvers.

ELIZABETH, N. J.

(Second Half)—Sterlings—Ryan, Weber & Ryan—Julia Ring Co.—Burke, Barton & Burke—Carson & Cane.

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SCHENECTADY, N. Y.

(Second Half)—Roma Duo—Leon & Dawn—Miss Cupid—Bensee & Baird—Polson & Co.

TROY, N. Y.

(Second Half)—Synopated Seven—Kennedy & Daines—Alleen—Bob Hall—Gilded Cage.

YONKERS, N. Y.

(Second Half)—Gus Fay Co.—London Steppers—Ritter & Knapp.

POLI CIRCUIT

Week of May 14, 1923

BRIDGEPORT, CONN.

Palace (Second Half)—Elliot & West—Bob & H. Carlton—Danny Dugan Co.—Kelso & Demonde—Jack Wilson—Bowers, Walters & Crooker.

HARTFORD, CONN.

Capitol (Second Half)—Chong & Moey—Meredit & Snozer—Fleurette Joffrie—Buckridge Case Co.—Yates & Carson.

NEW HAVEN, CONN.

Palace (Second Half)—Trella Co.—Telaak & Dean—Alf Ripon & Jiggs—Sadie One of Those Girls—Joe Darcy—Six Anderson Girls.

SCRANTON, PA.

Poli's (Second Half)—Wolf Sisters & Addy—Marcus & Burr—Harry Howard's Ponies—Caledonian Four—Ben Bernale & Band.

SPRINGFIELD, MASS.

Palace (Second Half)—Stanley Galini—Kerr & Ensign—Married Again—Southern Four—Four Ortons.

WATERBURY, CONN.

Palace (Second Half)—Dwitt & Meyers—Wopler & Davis—Four Madcaps—Tom Kelly—Ben Meroff & Band.

WILKES-BARRE, PA.

Poli's (Second Half)—Ballie Duo—Mildred Parker—Gus Fowler—Ted & Betty Healey—Carson's Revue.

WORCESTER, MASS.

Poli's (Second Half)—Harvey & Leighton—Wood & White—Gold & Sunshine—Mr. & Mrs. Jimmy Barry—Flo Mayo.

B. F. KEITH BOOKING EXCHANGE

Week of May 14, 1923

NEW YORK CITY

Broadway—Seed & Austin—Mel Klee—Hartley & Patterson—Shaw & Lee—Forman & Evans—Deagan & Mack—Sealo—Sunbonnets—Chong Ling Hie Troupe.

Fordham (Second Half)—Clifford & Gray—Morton & Glass—Mary Haynes—Wm. Schenck Co.—Blonds—Clifford & Gray.

Jefferson (Second Half)—Al & Fannie Stedman—Corinne & Humber—Rubin & Hall—Eight Blue Demonds.

Regent (Second Half)—Geo. Yeoman—Gordon & Ford—La Pilarica Trio.

Coliseum (Second Half)—Leavitt & Lockwood—Dave Roth.

Franklyn (Second Half)—Babcock & Dolly—Lew Seymour—Marion Mack—Beland—Williams & Taylor.

Hamilton (Second Half)—Davis & Pelle—Rooney & Bent—Jack Clifford—Noel Lester Co.

81st Street—Hach's Entertainers—McLaughlin & Evans—Rockwell & Fox—Rita Gould—Chong Wha Four Nibia.

BROOKLYN, N. Y.

Flatbush—Clark & Bergman—Al Shayne—Rub Norton—Hartley Powers Co.—Laura & B. Dreyer.

Prospect (Second Half)—Julia Garity—Victor Moore & Co.—Inez Courtney Co.—Worden Bros.

Rivera (Second Half)—Claude & Marion—California Trio—Ethel McDonald—Silva Brann Co.

Greenpoint (Second Half)—Carnival of Venice—Manning Hall Co.

Far Rockaway (Second Half)—Ernie Golden's Band—Little Driftwood—Al Herman—Hall & Dexter—Rae Samuels—Three Kiatras.

Henderson's, Coney Island (Second Half)—Clown Seal—Florence Brady—Reed & Selman—Bison City Four—Princess Wahltek.

ALLENTOWN, N. Y.

Orpheum (Second Half)—Ed & Ida Tindell—Tivoli & Levere—Around the Corner—Billy Bears.

AMSTERDAM, N. Y.

Rialto (Second Half)—Three Kirkillos—Jones & Ray—Ergotti & Herman—Pietro—Freed Harrison Co.

ASBURY PARK, N. J.

Main Street (Second Half)—Walthour & Princeton—Municipal Four—Francis Arms.

AUBURN, N. Y.

Jefferson (Second Half)—Armstrong & Downey—Broadway Kiddie Revue.

BAYONNE, N. J.

(Second Half)—Jenner Bros.—Kelly & Rowe—Montana—Capitol Revue.

BINGHAMTON, N. Y.

(Second Half)—Fiske & Fallon—Shelvy Boys—Capps Family—Sampson & Douglas—Johnny Elliott Girls—Dolly Dimplin—Local.

BOSTON, MASS.

Boston—Wilfred DuBois—Barrett & Farnum—Ray & Emma Dean—Perone & Oliver—Franklyn Ardell Co.

Scollay Square—Harry LaVail & Sister—Coleman Sisters—Roland & Ray—Alice Hamilton—Lorraine Serenaders.

Washington St.—Olga & Nicholas—Jessie Reed—Bobby Jarvis Co.—Barrett & Cuneen—Lime Trio.

BRADFORD, PA.

(Second Half)—Gertie DeMitt—Morris & Townes—Chas. Morati Co.—Virginia Serenaders.

BROCKTON, MASS.

Strand (Second Half)—Wilbert & Dawson—Wyeth & Wynne—O'Donnell & Blair—Besser & Irwin—Elkins, Fay & Elkins.

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Central Square (Second Half)—Michon Bros.—McKlassen & Halliday—Archer & Belford—Howard & Lind—Geo. McFarlane Co.

CANTON, OHIO

Austin & Cole—Nan Travelline—Deszo Retter—Florence Reynolds Co.—Morris & Townes—Rulov Co.

CARBONDALE, PA.

Irving (Second Half)—Boy & Boyer—Hardy & Morgan—Alexander & Elmore—Oddities of 1923.

CHARLESTON, W. VA.

(Second Half)—Electro—Walter Bradbury—Wall Flower—Lynn & Howland—Vera Burt & Saxi Holdsworth.

CHESTER, PA.

Adgement (Second Half)—Musical Clownes—Eddie Phillips—Fields & Fink—Brochman Howard Revue—Kelso Bros.—De Lisle.

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EASTON, PA.

Able Opera House (Second Half)—LaFleur & Porta—Smythe & James—Sampson & Leonard—Elaine & Marshall—Ideals.

ELMIRA, N. Y.

(Second Half)—J. R. Van Arnam's Minstrels.

FALL RIVER, MASS.

Empire (Second Half)—Valentine & Bell—Kennedy & Kramer—Three Black Diamonds—Jarvis & Harrison—Polly & Oz—Ring Tangle.

FITCHBURG, MASS.

Cummings (Second Half)—The Brightons—Ed Kane—Al & A. Knight—Marino & Martin—Carr & Brey.

GLOVERSVILLE, N. Y.

(Second Half)—Three Anders—Margaret Ford—Sager Midgley—Hawthorne & Cook—Weston's Models.

GREENSBURG, PA.

(Second Half)—The Crowells—Sisters Arnette—Shaffer, Weyman & Carr—Johnny Murphy—Fox & Sarno.

HARRISBURG, PA.

Majestic (Second Half)—May McKay & Sisters—Nixon & Sans—Doyle & Christie—Sharkey, Roth & Hewitt—Josie Flynn Minstrels.

HOLYOKE, MASS.

(Second Half)—Jas. & E. James—Allen & Canfield—Smith & Strong—Jimmy Lucas Co.—Great Leon Co.

HORNELL, N. Y.

(Second Half)—J. R. Van Arna's Minstrels—Palermo's Dogs—Leonard & St. John—Art Leanning—Frisco Harmonists.

ITHACA, N. Y.

(Second Half)—Harrison & Darling—Nana—Victor Graf—Samsted & Marion.

JERSEY CITY, N. J.

Anderson & Golnes—Elmore & Sirens—Lovings—Miller, Kent & Kirby.

LANCASTER, PA.

Colonial (Second Half)—Will Morris—Dore Sisters—Wm. Ebbs—Bits of Dane Hits.

LEWISTON, ME.

Music Hall (Second Half)—Wilson & Kepel—C. & M. Markwith—Doris Hardy Co.—Florence Hobson—Lutes Bros.

LONG BRANCH, N. J.

Broadway (Second Half)—Singer Midgets.

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LYNN, MASS.

(Second Half)—Royal Gascoignes—O'Brien & Josephine—Willie Solar—Paul Hill Co.

MCKEESPORT, PA.

(Second Half)—Ham Rams—Golet & Hall—Harto & Clark—Georgia Howard—Reynolds Honegan Co.

MANCHESTER, N. H.

Palace (Second Half)—Daun Scott—Peggy Brooks—Robbie Carbone Co.—Harris & Vaughn—Liza & Shuffling Sex.

MIDDLETOWN, N. J.

Bell & Gray—Jeannette Childs—Johnny Dove Co.—Harmony Four.

MONTREAL, CAN.

Imperial—Chief Caupolicans—Watts & Hawley—Fiske & Lloyd—Melroy Sisters—Gibson & Price—Paul Decker Co.

MORRISTOWN, N. J.

Young & Wheeler—Van Dyke & Vincie—Baxley & Porter—Nearly Married.

NANTICOKE, PA.

State—Ross & Mayne—Ray Conlin—Creddon & Davis—Four Miners.

NEW BEDFORD, MASS.

Olympia (Second Half)—Betty Washington—Norret & Mann—Lon Tellegen Co.—Burns & Lynn—Van Cello & Mary.

NEW BRITAIN, CONN.

(Second Half)—DeLin & Sully—Dauscha & Joyce—North & South.

NEW BRUNSWICK, N. J.

Rialto (Second Half)—Frances Pritchard & Co.—Salle & Robles—Harry L. Cooper Co.—Redmond & Wells—Pantheon Singers.

NEW LONDON, CONN.

(Second Half)—Brown & Monahan—Singing Trio—Williams & Demont—Clara Theodore Co.

NORWICH, CONN.

(Second Half)—Chester & Devere—Jean Hollis—Henshaw & Avery—Morris & Flynn—Witt & Winters.

NORWICH, N. Y.

Tonie Gray & Co.—James & Jessie Burns.

PASSAIC, N. J.

(Second Half)—Kane Marionettes—Three Senators—Tower & Darrell—Bernard & Garry—Anderson & Yvel.

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PATERSON, N. J.
Majestic (Second Half)—Diamonds—Sultan—Darling & Lewis.

PAWTUCKET, R. I.
(Second Half)—Dancing McDonalds—Goetz & Duffy—Cupid's Closeups—Harry Bussey—Larimer & Hudson.

PHILADELPHIA, PA.
Keystone—Paulete & Ray—Margie Coates—Brown & Barrows—Joe Browning—Southernland Enter.

Germantown—Herbert's Dogs—Crane, May & Crane—Moore & Freda—Holmes & LaVere—Jim McCool—Adelaide Bell Co.

Wm. Penn (Second Half)—Dance Gambol—Lillian Bernard—Tom Howard & Joe Lyons—Crawford & Broderick—Ferry Conway.

PITTSBURGH, PA.
Dorans—S. & H. Everett—Herberts—Thomas Frederick Sisters—Middletown & Co.—Doblin Trio—Newell & Kost—Marie Russell.

PITTSBURGH, PA.
Wiegand Troupe—Edna Deal—N. & J. Farnum—Pot Pourri—Adam & Thomas—Bentley, Banks & Gay—Kramer & Griffin—Doctor Shop.

PITTSFIELD, MASS.
(Second Half)—Frenar, Baggett & Frenar—Senna & Weber—Arthur Finn Co.—Frank Bush—Five Entertainers.

PLAINFIELD, N. J.
(Second Half)—The LeRoys—Edith Lamont—Lewis & Dody—Guy & Pearl Macley.

SARATOGA, N. Y.
Monti & Parti—Johnny Neff—Stepping Fools.

SHENANDOAH, PA.
(Second Half)—Haig & Quick—Hector—Love Dreams.

SO. NORWALK, CONN.
Royal Danes—George Mack—York & Maybelle—Zelda Santley—Zemater & Smith.

SYRACUSE, N. Y.
(Second Half)—Anita—Wild & Rose—Angel & Fuller—Pardo & Archer—Exposition Four—Vee & Tully.

TRENTON, N. J.
Capitol (Second Half)—Leahy Bros.—Loew & Stella—Stephens & Lovejoy—Moran & Mack—Flashes.

UTICA, N. Y.
Colonial (Second Half)—Fenner & Roberts—Ethel Theodore—Carl & Inez—Jack Lavier—Artie Mellinger Co.—Maurice Diamond Co.

WATERTOWN, N. Y.
Olympic (Second Half)—Hodge & Lowell—Lee & Mann—Teddy Claire Co.

WHEELING, W. VA.
(Second Half)—B. G. & Q. P.—Beban & Mack—Elsie White—Southern Four.

WHITE PLAINS, N. Y.
Lynn (Second Half)—Jean Cross—Mason & Brown—Pierlot & Schofield—Murray Kissen Co.—Sully & Houghton—Pearl Regay & Co.

WILMINGTON, DEL.
Aldine (Second Half)—Roeder & Dean—Russell & Mann—Bertha Kramer—Roth Kids—Mohr Eldridge—Mlle. Ivy Co.

YORK, PA.
Opera House (Second Half)—May Miller Co.—Earl & Mathews—Olga Munson Co.—Ingils & Winchester—Four Casting Stars.

YOUNGSTOWN, O.
(Second Half)—Frank & E. Carmen—Eddie Miller—Marie & Marlow—Stan Stanley Co.—Ethel Parker Co.

LOUISVILLE AND NASHVILLE
The McIntyres—Shriner & Fitzsimmons—Seven Brown Girls.

CHATTANOOGA, TENN.
(Second Half)—Frank Wilson—Snow & Noring—Faye & Donnelly—Carlton & Bellew—D. Byton Revue.

SAVANNAH AND JACKSONVILLE
Minchula—Welch, Mealy & Montrose—Powers & Wallace—Jos. K. Watson—Juggleland.

JACKSONVILLE AND SAVANNAH
Beeman & Grace—Ethel Hopkins—Fred Gray & Co.—Briscoe & Rauh—Berk & Sawn.

GREENVILLE AND WINSTON-SALEM
Calvin & O'Connor—Jay & Wesson—Dainty Marie—Williams & Clark—Syko.

ROANOKE, VA.
(First Half)—Nathano Bros.—Maxfield & Gol-

son—Anderson & Graves—Joe Laurie. (Second Half)—Murray & Garrish—Kennedy & Rooney—Eddie Nelson—Ann Francis & Her Johnnies.

ATLANTA AND BIRMINGHAM
The Seebacks—Dayton & Palmer—Bert Levy—Pinto & Boyle—Stranded.

BIRMINGHAM AND ATLANTA
Bernt & Partner—Douglas & Earl—Dave Harris & Co.—Ray & Hilliard—Dore's Celebrities.

BATON ROUGE AND SHREVEPORT
Cornell, Leona & Zippy—Dixie Hamilton—Robt. Kelly & Co.—Shone & Squires—Kavanaugh & Everett.

NEW ORLEANS AND MOBILE
Ross & Foss—Green & Parker—Bob Anderson & Pony—Texas Comedy Four—Thomas & Akers.

MOBILE AND NEW ORLEANS
Tan Araki Three—Jos. Diskay—Grace Valentine & Co.—Oscar Lorraine—Movie Masques.

NASHVILLE AND LOUISVILLE
Chas. Ledeger—Brown & Lavell—Browning & Davis—Embs & Alton—Dolly Davis' Revue.

RICHMOND AND NORFOLK
Sterling Four—Patricola.

NORFOLK AND RICHMOND
Will Mahoney—Bradnas—Honey Campbell & Co.

MARCUS LOEW CIRCUIT

Week of May 20, 1923

NEW YORK CITY

American (First Half)—Louis Leo—Lockett & Leaby—Mack & Lane—Jack Connor's Revue—Stone & Leonard—Carl & Inez—Collins & Pillard—Selma Bratz & Co. (Second Half)—Margaret Taylor—Chadwick & Taylor—Albert Rickard—Mason & Cole Revue—Merritt & Coughlin—Mason & Brown.

Orpheum (First Half)—Fern, Bigelow & King—Corinne Arbuckle—Harr, Mayo & Henn—Chas. Ahearn & Co. (Second Half)—Lillian's Dogs—Jean Blondell—Murray & Maddox—Tuck & Crane—Will, Morrissey & Movie Stars.

National (First Half)—Holden & Graham—Marjorie Burson—White, Black & Useless—Adrian—Amaranth Sisters. (Second Half)—Louis Leo—O'Connor & Clifford—Chas. Rogers & Co.—Marsden & Manley—Jack Connor's Revue.

Greeley Square (First Half)—Russo, Ties & Russo—Sam Moren—Golden Bird—Fred. & Tommy Hayden—Ischikawa Bros. (Second Half)—Marjorie Burton—Jordan, Saxton & Co.—Phil. Baker—Fern, Bigelow & King.

Delancey Street (First Half)—Johnny Clark & Co.—Merritt & Coughlin—Toomer & Day—Smith & Nash—Walter Manthey & Co. (Second Half)—Hubert Dyer & Co.—Corinne Arbuckle—Tower & Welch—Senator Murphy—Alexander Girls & Co. Boulevard (First Half)—Frank Shields—Eckhoff

& Gordan—Fisher & Sheppard—Dolly's Dream. (Second Half)—Maxine & Bobby—Flo & Ollie Walters—Overholt & Young—Fred. & Tommy Hayden—Amaranth Sisters.

State (First Half)—Ellis & Parsons—Marsden & Manley—Jordan, Saxton & Co.—Morley Sisters—Dance DeLuxe. (Second Half)—Herman Berrens—Harr, Mayo & Henn—Morley Sisters—Dillon & Parker Revue.

(Continued on page 29)

JUST OUT McNALLY'S No. 8 BULLETIN

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4 CHARACTER COMEDY SKETCHES. A scream from start to finish.
9 CHARACTER BURLESQUE entitled "Oh! Papa." It's bright, breezy and bubbles over with wit.
12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.
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OPEN EVENINGS

ORCHESTRAS IN VAUDEVILLE

Orchestra leaders this season have been taking advantage of the supposed advertising of a stage engagement to put their bands in vaudeville, but it has not always worked out as anticipated. Local bands have appeared in local houses and some of the orchestras consented to tour the country. It appealed to the orchestra leader in this way. He imagined that by playing in vaudeville the band would become known and it would make it easy for him to book it in hotel or cafe for the summer. An orchestra working in vaudeville, because of the comparatively high salary it drew, was almost invariably accorded headline position so that the name was prominently displayed. In addition, vaudeville patrons always see the orchestra at its best, with special arrangements, special effects and the glamor of the stage helping to put the act over.

From the standpoint of the booking offices it was also desirable to have orchestra acts. The public showed they wanted them, and there were so many bands seeking this short cut to fame that the office was in a position to bargain and set a price below what the orchestra demanded in a cafe job. Another angle that appealed to the office was that many of the orchestras were appearing in hotels or cafes and entered the vaudeville field with more or less of a made to order reputation and a good following. The hotels and cafes usually helped the vaudeville engagements along by standing part of the expense or helping with advertising.

The drawback to the orchestra leader came through the difficulty in dealing with musicians. Vaudeville, at best, is uncertain, and it is usually necessary for an act to have some idle weeks owing to office congestion. The individual musician, fearing a protracted layoff, would grow panicky and look around for another engagement and in several instances leaders had to cancel because at the time of opening they found that a good percentage of their men were not available and they had to build anew. The orchestras disintegrated in this way and the leader found himself worse off than he was before.

On the whole, however, orchestras have achieved their end through vaudeville. The bands that have worked vaudeville engagements throughout the country probably number up in the hundreds, but a few of the most prominent are Vincent Lopez and his Hotel Pennsylvania Orchestra, The Versatile Sextette, Paul Specht and his Orchestra, Harry Stoddard and his "Streets of New York" Orchestra, the S. S. Leviathan Orchestra, Alex. Hyde, S. S. Flotilla, Ernie Golden, Jimmie Carr, the former Biltmore Orchestra now called the Manhattan Society Orchestra, Clyde Doerr, Barney Rapp, Meyer Davis' Monte Carlo Orchestra, Ray Miller, Harold Stern, Charles Dornberger, Vernon Country Club and many others.

WADSWORTH BACK IN N. Y.

Wheeler Wadsworth and his orchestra returned to New York on Friday, completing their first round trip on the George Washington. The orchestra played for the dance and concert music during the trip and also entertained with singing and other novelties.

Wadsworth and his combination will make one more trip on the George Washington before Bob Causer and his Collegians go on board. On their next trip over they will stop at Bremen, and give two concerts there that are billed as "American Jazz Concerts" and they have also been engaged to present a like program at one of the big auditoriums in Berlin.

BURT FOR COAST TOUR

Al Burt and his orchestra, having concluded their engagement at the Bluebird when that place closed, are now in rehearsal and will open soon on a coast to coast tour of several houses in conjunction with a new proposition that is under way.

SMALL AT ST. NICHOLAS

Jack Small and his orchestra are playing at the St. Nicholas Dancing Carnival for the afternoon sessions. The orchestra consists of six men, most of whom double, and are now concluding their fifth month.

ORCHESTRA NEWS

SPECHT SAILS ON MAY 19

Paul Specht and his orchestra are sailing for England on Saturday, May 19, on board the S.S. Olympic. Specht will be gone for about ten weeks and will take with him his original combination, now known as "Paul Specht and His Alamac Hotel Orchestra," including the Georgians—both combinations exclusive Columbia artists.

Three other Specht orchestras have already played in London within the past year, namely, Robert Bennett's "Frisco Syncopators," "The Critterions" and Hughie Barrett's Orchestra.

During his stay in England, Specht will play at an exclusive supper club under the management of Lyons & Co., Ltd., and on his return will enter on his new contract at the Hotel Alamac, Broadway and 71st street.

Concerning the contract Specht has signed with the management of the Alamac, this sets at rest the doubt that has existed for some time as to who was to play here. Several prominent orchestra leaders claimed negotiations were under way to have them at the Alamac when it opened, but Specht's signing ends the argument. Specht is said to be getting one of the highest salaries ever paid for an orchestra in any hotel and besides this will have two other combinations working in the hotel to play for all social functions.

Specht will also be represented by an orchestra at the New Alamac Hotel which is being erected in Atlantic City on the boardwalk adjoining the Ambassador, and will probably have another unit at the Alamac Hotel at Lake Hopatcong.

The Alamac Hotel is now under the management of Harry C. Latz, the man who discovered Paul Specht at Atlantic City several years ago, and his new contract with the same management is a coincidence. It will be remembered that at that time Latz posted a challenge to any other orchestra to compete with the Specht organization. Specht's orchestra will hereafter be styled "Paul Specht and His Alamac Hotel Orchestra." He will continue his vaudeville engagement in conjunction with his work at the Alamac following his return from London. The new Alamac will open on September 17.

SAMUELS SAILS ON MAY 29

David Samuels, formerly general manager of the orchestras for Shubert Theatrical Enterprises and the William A. Brady theatres and now head of the musical bureau bearing his name, sails on the Mauretania on May 29th. His mission abroad is of a confidential nature, although it has been established that he is seeking novelties for American producers. In addition he is acting as exclusive representative for several American artists and acts in negotiating European engagements. His itinerary abroad includes the principal cities of the continent and he will return on the Leviathan the latter part of July.

DAVIS BAND FOR SHELBURNE

Announcement is made by the Meyer Davis office that Ned Wayburn has engaged Meyer Davis' New York Band for the Shelburne Hotel, Brighton Beach, opening Saturday, May 19. The band is a ten-piece combination under the leadership of W. C. Perry and will be featured for the dancing with novel scenic and lighting effects. The orchestra will also play for the special revue that Mr. Wayburn is producing for the Shelburne.

STODDARD AT KEITH'S BOSTON

Harry Stoddard and his "Streets of New York" orchestra are appearing this week at the Keith house in Boston, the first time in over twenty weeks of booking that they have left New York. For the Boston engagement a change in the Streets of New York number has been made, streets of like character in Boston being substituted for the different streets in New York hitherto used in the act.

VERSATILE SIX AT LYNBROOK

The Versatile Sextette opens Thursday at the Fountain Inn, Lynbrook, L. I., for an all-summer engagement. Al, Ben and Jack, who have taken over the Fountain Inn, have had it remodeled and the Sextette will appear in the Egyptian Room. As at present constituted, the orchestra consists of the following men: Irving Aaronson, John Di Alesandro, Al Lenz, Herman Hyde and Billy Mann. These men, with one exception, have been together for seven years. It is the foremost of the small combinations that has lasted through the craze for big orchestra and has seen its popularity increase rather than diminish. A big feature of the orchestra's work is the fine singing of the men, all of them having good voices and their harmony being of the very best.

Irving Aaronson, who has handled the business of the band all along, has branched out in several other lines of endeavor. He has acquired an interest in Frank Farnum's act, is furnishing music for the Opera Guild and has under contract several prominent vaudeville and concert artists, including La Syiphe, well-known danseuse.

The Sextette, after closing at the Cafe des Beaux Arts, Philadelphia, went on a vacation of sorts for eight weeks, playing through the Middle West for vaudeville and concert work and coming in contact with many prominent people. They had been erroneously reported engaged for the Pelham Heath Inn, but, although negotiations were under way, a hitch arose and Aaronson refused to sign.

DEATH RUMOR FALSE

In some mysterious manner a rumor was circulated last week that Hale "Peewee" Byers, saxophone player with Paul Whiteman's orchestra now in London, had died while abroad. This report is absolutely without foundation and has caused a good deal of annoyance and alarm to those who know Byers. The Whiteman offices have been receiving telephone calls every day asking if Byers were dead and have taken pleasure in denying it.

RUSSO MAKING RECORDS

Dan Russo and his orchestra were in New York last week making records for the Brunswick Company. The orchestra has just been signed by the Brunswick for another year but the name of the combination has been changed, now being billed as "The Oriole Orchestra" instead of "The Oriole Terrace Orchestra" as formerly. The orchestra open next week at the Edgewater Beach Hotel, Chicago, for a summer run.

GOLDEN ORCHESTRA HELD OVER

Ernie Golden and his orchestra playing at the Fifth Avenue last week enjoyed the distinction of being the first orchestra act to be held over at the house for a full week. Golden has made several changes in his personnel and added a number of novelties, one being a clever imitation of a radio concert done by the tuba player.

MUSIC MEN AT CONVENTION

Lester Santley, of the orchestra department of Leo Feist, Inc., and Abe Holzman, of the orchestra department of J. H. Remick, arrived in St. Louis on Monday to attend the annual convention of the American Federation of Musicians which opened there on that day. Both men were honored guests of the musicians and are to be present at all meetings.

WIEDOEFT WITH VICTOR ARTISTS

Rudy Wiedoeft, saxophonist and orchestra leader, left for a tour of several weeks with the Eight Victor Artists. On his return he expects to sign for a tour of the large motion picture houses, where he will play saxophone solos, similar to his performance at the Capitol Theatre recently.

CLOSE'S ORCHESTRA ENGAGED

Close's Eight Collegians, a splendid orchestra of Ithaca, N. Y., have been engaged for the Summer at Sodus Point the well-known resort near Rochester where they will entertain.

Close's Eight Royal Entertainers, concert orchestra, will be managed by Baron E. Van Shillagh of New York City, and will tour the country. He is now in Ithaca completing his route. These two bands through their excellent rendition of their repertoire have caused musicians and dancers to sit up and take notice wherever they have appeared. The Eight Collegians at Sodus Point is made up of the following well-known instrumentalists: Bernard Eidam, violinist; Darwin Legters, alto sax; Bernard Fanning, tenor sax; Joseph Stamp, trumpet; Stephen Brown, trombone; Albert Jenkins, banjo; Leon Close, piano and Clinton Jenkins, traps and tenor soloist. Leon Close, director of these organizations is the representative musician of Ithaca in the dance field, with an enviable reputation.

SIXTH SEASON STARTS JULY 5

The New York Philharmonic Orchestra under the direction of Willem van Hoogstraten, will begin its sixth season of concerts at the New York City College Stadium on July 5. Their season will last six weeks and van Hoogstraten will conduct during the entire period. A new orchestra stand costing \$15,000 has been erected for their use.

LANDAU RE-ENGAGED

Landau's Southern Serenaders, a six-piece combination, have been re-engaged for Edgett's Harbor Inn, Rockaway Park, L. I., this making their fifth consecutive season here. Landau originally had under his management the Southland Entertainers, a versatile singing combination now appearing in vaudeville.

GRAY AT THE ROSEMONT

Hal Lauren presented Chauncey Gray and his orchestra at the Rosemont, Brooklyn, last week, the playing of the men meeting with great success. The orchestra is unusual in that none of its members is over twenty years old. Six men compose the combination, playing twenty different instruments.

BASILE ENGAGEMENT

Joe Basile and his band of twenty pieces furnished the music at the Armory in Newark last week during the progress of the Own Your Own Home Exposition. Basile also furnished a fifteen piece orchestra at the Milk Fund fights in the Yankee Stadium last Saturday.

SKELLY RE-ENGAGED

Pete Skelly's Orchestra, a combination that has been playing all winter at the Strand Roof, has been re-engaged for the summer. There are nine men in the orchestra which will play for the new revue which is being staged by Earl Lindsay as well as for the dancing.

BLOOM AT ALAMO

Irving Bloom's Broadway Harmonists, a five-piece aggregation, opened last week at the Alamo Cafe, 125th street, for a limited engagement. The orchestra will probably play at the Alamo for three or four weeks before leaving to take up their summer work.

DURANTE AT COLLEGE INN

Jimmy Durante and his orchestra, a six-piece combination, opened at the College Inn, Coney Island, last week and will remain there for the rest of the summer. Durante and his boys previously appeared at the Alamo, New York, playing there all Winter.

DAVIS ORCHESTRA FOR GLENCOVE

Glen Cove Inn, on Long Island, will have a Meyer Davis orchestra for the summer. The band which opened on Saturday of last week is a six-piece combination and is under the leadership of Harry Rosenthal, who handled the Davis Bar Harbor and Palm Beach orchestras in the past.

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Words by BERNIE GROSSMAN IF SHE'S LONELY TOO Music by WILLY WHITE

Here's the ballad we'll stake our reputation on. Every one is predicting it will be an overnight hit.

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Don't fail to send us your permanent address as we will shortly release the greatest Fox Trot of the Season.

VAUDEVILLE BILLS

(Continued from page 27)

Avenue B (First Half)—Eaton Trio—Chas. Di-land & Co.—Geo. Morton—Josephson's Ice-landers. (Second Half)—St. Kitchi—Doris & Al. Lester—Emily Darrell—Homer Girls & Co.

Lincoln Square (First Half)—Maxine & Bobby—Flo & Ollie Walters—Overholt & Young—Bates & Smith—Alexander Girls & Co. (Second Half)—Ecko & Keyo—Phil Davis—Fay Rash Trio—Mack & Lane—Walter Manthey & Co.

Victoria (First Half)—Ecko & Keyo—Dreon Sisters—Al. Lester & Co.—Tuck & Clare—Bates & Smith & Co. (Second Half)—Margaret & Al-varez—Ellis & Parsons—White, Black & Useless—Smith & Nash—Chas. Ahearn & Co.

Palisade Park—Flying LaPearls—Leach, La-Quinnin Trio.

BROOKLYN, N. Y.

Palace (First Half)—Clark & O'Neill. (Second Half)—Eaton Trio—Geo. Norton—Josephson's Ice-landers.

Metropolitan (First Half)—Pedersen Bros.—Dolly Wilson & Co.—Murray & Maddot—Will. Morrissey & Movie Stars. (Second Half)—Johnny Clark & Co.—Dreon Sisters—Carl & Ines—Collins & Pillard—Pandur Troupe.

Gates Avenue (First Half)—Margaret & Alvarez—O'Connor & Clifford—Chas. Rogers & Co.—Phil. Baker—Dance Varieties. (Second Half)—Pedersen Bros.—Dolly Wilson & Co.—Secrest & Mc-Donald Co.—Adrian—Kirksmith Sisters.

Fulton (First Half)—Bubert Dyer & Co.—Fay Rash Trio—Senator Murphy—Homer Girls & Co. (Second Half)—Holden & Graham—Lockett & Leahy—Golden Bird—Vine & Temple—Ischikawa Bros.

Warwick (First Half)—St. Kitchi. (Second Half)—Artie Nolan—Cusson Bros. & Mann.

Astoria (First Half)—Lillian's Dogs—Chadwick & Taylor—Jean Boydell—Nevins & Gordon—Jar-row—Kirksmith Sisters. (Second Half)—Frank Shields—Bates & Smith—Toomer & Day—Barry & Lancaster—Joe Stanley & Co.

BALTIMORE, MD.

Hippodrome—Foris & West—Delbridge & Grem-mer—Quinn Bros. & Smith—Ethel Davis & Co.—Making Movies.

BOSTON, MASS.

Orpheum—Arco Bros.—Mabel Drew—Evans & Wilson—Will. Stanton & Co.—Lehr & Kennedy—Billie Gerber Revue.

BUFFALO, N. Y.

State—Zara Carmen Trio—Burt & Lottie Wal-ton—Hanson & Burton Sisters—Harrison Moss—Eddie Foy & Family.

CLEVELAND, O.

Loew's—Hoffman & Jessie—Villon Sisters—Gor-don & Healy—Hughie Clark—Grazer & Lawlor—Bushman & Bayne.

LONDON, CAN.

Loew's (First Half)—Bell & Eva—Thos. P. Dunn—Nancy Boyer & Co. (Second Half)—Lara & Adele Co.

MONTREAL, CAN.

Loew's—The Braminos—Bennington & Scott—Teddy & Leddy—Cardo & Noll—Jimmy Savo & Co.—Royal Pekin Troupe.

NEWARK, N. J.

State—McIntotte Duo—Amoros & Jeanette—Naomi & Brazilian Nuts—Harry Rose—Elsie & Paulsen Troupe.

OTTAWA, CAN.

State—Pickard's Seals—Green & Myria—Frank Ford & Co.—Allen & Allen—Cosmopolitan Dan-cers.

PROVIDENCE, R. I.

Emery (First Half)—Gladys Kelton—Smith & Stoutt—Dunley & Merrill—Herbert Ashley & Co.—Moss & Frey—Randow Trio. (Second Half)—Stanley & Elva—Stevens & Brunelle—Smith & Kennedy—Moss & Frey—Snappy Bits.

SPRINGFIELD, MASS.

Broadway (First Half)—Stanley & Elva—Stevens & Brunelle—Smith & Kennedy—Snappy Bits. (Second Half)—Gladys Kelton—Smith & Stoutt—Dunley & Merrill—Randow Trio.

TORONTO, ONT., CAN.

Yonge Street—Victoria & Dupree—Chas. & Cecil McNaughton—LeVan & Boles—In Wrong—Jean Granese—Brown, Gardner & Barnet.

WASHINGTON, D. C.

Strand—Monroe & Grant—Conroy & Howard—Ling & Long—Mallion & McCabe—Local Jazz Band.

18 YEAR OLD GIRL FOR OPERA

Nannette Guilford has been engaged for the Metropolitan Opera Company for next season. Miss Guilford is an American girl and one of the youngest prima donnas in opera. She is eighteen years of age.

VALENTINO DEFENSE SET BACK

In a decision handed down by Justice O'Malley in the Supreme Court last week, Rodolph Valentino's defense in the suit for an injunction brought against him by the Famous Players-Lasky Corporation received a severe setback. Justice O'Malley rejected nine counter claims and sustained one, which allows Valentino to serve an amended answer.

Merit was found in the tenth defense of Valentino by Justice O'Malley. This was to the effect that the Famous Players-Lasky Corporation secured the signature of the movie star to the contract, unexpired and the basis of the injunction, "by corruptly inducing the defendants' agent, who was authorized to negotiate for his employment, to withhold from the defendant's knowledge of better offers than the plaintiff's, which had been actually made by other motion picture producers."

Other defense and counter claims were not allowed by Justice O'Malley, who held that they were frivolous. These included the allegation by Valentino that his contract was not like that of Thomas Meighan's, as he expected that it would be drawn along similar lines. This refers to the clause in the Valentino contract which reads in part, "in view of the consideration of \$1,000 per week and upwards, stipulated in the contracts."

The seventh defense and counter claim, also considered frivolous, concerned the allegation that Valentino and his wife were intimidated, oppressed and abused, etc., in order to make him live up to the contract.

GEST GOING TO EUROPE

Morris Gest will sail for Europe on the Olympic on June 9. He will spend a good portion of his time in Paris, where the Chauve Souris will be presented during the summer. Gest will also make arrangements for the importation of the production to be used for "The Miracle," which he will stage here in the fall. He anticipates returning to America late in July. Max Reinhardt is expected to return to America with him.

BURNSIDE BACK FROM COAST

R. H. Burnside returned from California last Wednesday to supervise a special performance of "Better Times," which was given for the United States Chamber of Commerce at the Hippodrome. Burnside stated that he will return to Los Angeles on June 2 to complete preparation for the "Pageant of Civilization," which he will produce at the Coliseum on July 4. The pageant will deal with the history of California since the days of its early settlers and come right up to the present period with an episode based on the picture colony at Hollywood. More than 3,500 people will be used in the pageant, which will cost in excess of \$1,000,000 to stage, according to Burnside. The Coliseum, where the pageant will run in conjunction with the California Exposition, will seat 72,000 people, as it is an open-air project.

RAJAH PLAYERS IN READING

READING, May 14.—The former Orpheum Players are now in their second week at the Rajah Theatre under the name of the Rajah Players. Several changes have been made which include a new leading lady, Rose Ludwig; E. Arnold Daly, Gene Cleveland and Fred Saunders. For the second week the stock presented "The Gay Young Bride," with the clever female impersonator, Tommy Martell, in the stellar role. The impression made by Martell in this play has induced the management to book him for a return engagement and he will appear again the week of June 18th in the former Julian Eltinge success, "The Fascinating Widow." "Lawful Larceny" is the bill for the week of May 14th.

WAGNER BACK FROM COAST

Martin M. Wagner, road man for William Morris, Inc., returned Monday from a two month business trip to the film colony in Los Angeles. Wagner will remain in New York until July 1st, when he will return to Hollywood, where he will establish permanent quarters.

THOMPSON & COVAN

in last word of dancing. After a successful season in vaudeville, sailing with Plantation Revue to open at the Pavilion, London, England.

DEATHS

SADIE MARTINOT, who had been a prominent figure of the musical comedy stage for thirty years, succumbed to a heart attack, after a lingering illness, last Monday at Ogdensburg, N. Y.

The deceased was the widow of Louis Nether-sole, and was sixty-one years of age. She had been at the Ogdensburg sanitarium since 1918, having been transferred there from the Manhattan State Hospital, New York City. When committed to the Manhattan State Hospital her mind was deranged and no one suspected that she was the famous musical comedy actress. Her history continued a mystery until someone who knew her discovered her in the Ogdensburg institution several years ago.

When she died the authorities were at a loss as to whom they would notify and as to what disposition to make of the body. When the newspapers told of her death and the circumstances, Ely Neuman, a New York attorney, wired the institution that he, as executor of her estate, would take charge of the body and provide burial. The body was subsequently shipped to New York City.

MRS. NEVADA HESSE, wife of Alfred A. Hesse, actor, and herself an actress, translator of plays and a playwright, died last week at her home, 8 West Thirty-seventh street, at the age of 44. Mrs. Hesse had translated a number of German and French plays for a time and was an actress in one of the Daniel Frohman stock companies. She was formerly on the staffs of the San Francisco Examiner and the Chronicle of that city.

BUZZEL FEATURED AT LAST

Simultaneous with the transfer of "The Gingham Girl" from the Earl Carroll Theatre to the Central, it now develops that Eddie Buzzel's name alone is being featured in lights on the theatre marquis. It is also in letters as prominent as that of the show.

Those who have followed the fortunes of the show will remember that there have been several rows between Buzzel and the management over the question of featuring. When the show was playing at the former theatre the management had several other names besides that of Buzzel in lights, and the comedian resented this upon the ground that he had a contract calling for the sole featuring in the production.

When differences waxed hot the matter was arbitrated, and it was agreed that the management were within their rights in featuring the other players.

Since "The Gingham Girl" moved to its new home, many of the folk whose names were exploited withdrew from the show. Some say that is why Buzzel is getting the sole featuring, inasmuch as there are no other "names" in the present cast.

Whatever the reason, Eddie seems to be getting the break he had been fighting for.

SELWYN PLAY FOR LONDON

Advises were received from Archie Selwyn in London by his brother Edgar that the latter's play, "Anything Might Happen," which recently ran at the Comedy Theatre, would be produced in London this fall. Edgar Selwyn is at present working on the script of two unnamed plays which the concern will produce during next season. Archie Selwyn will sail for America from England on May 16, and will bring back with him the manuscript of several plays he has produced while abroad.

STOCK FOR RAMONA PARK

BATTLE CREEK, Mich., May 14.—W. S. Butterfield, acting for the Michigan Circuit of Theatres, last week signed a term agreement with the Grand Rapids Railway Company to take over the Ramona Park Theatre for the summer. The house will open under the new management on April 27 with a musical comedy stock company and will keep this style of presentation for four weeks. The remainder of the summer will be devoted to vaudeville.

ANNABELLE'S MOTHER DEAD

Mrs. Amanda Whitford Moore, aged 65 years, mother of Mrs. Annabelle Buchan of Chicago, a former "Follies" beauty, known as Annabelle Whitford, died at her home in Brooklyn May 10th. Mrs. Moore for many years operated a boarding house in New York where a good many of the "Follies" chorus were quartered. Miss Whitford will be remembered as the famous solo dancer at the dinner given by Herbert Barnum Seeley in Sherry's a number of years ago.

PAINTING PRESENTATION

J. J. Rosenthal, accompanied by Mrs. Rosenthal (Katherine Osterman), will journey to Boston next week for the purpose of presenting to Mayor James Curley an oil painting 40 inches wide and 60 inches high, which shows Mayor Curley presenting the key of the city of Boston to their son, Jack Osterman, the vaudeville comedian. The presentation will be made in the lobby of Keith's Boston Theatre, where Jack Osterman will be one of the feature acts next week.

DAWSON RETIRES FROM STAGE

Eli Dawson, former blackface comedian, and understudy of George Sidney in "Welcome Stranger," has retired from the stage end of show business, to write songs and produce acts with Victor Olivier, well-known European composer and producer. Their first act, "The Jazz Craze of 1923," is at present headlining on the Fox Circuit, and other offerings are in preparation. The lyrics and music of the productions are being done by Dawson and Olivier.

DEDICATES SONG TO JANE COWL

Inspired by a tribute paid by Stephen Rathbun, dramatic critic of the *New York Sun*, to Jane Cowl on her performance in "Romeo and Juliet" at the Henry Miller Theatre, Dorothy Dare has dedicated a new song entitled "The Juliet of My Dreams" to Miss Cowl. The song will be heard shortly at a Shakespearean music recital in New York. The melody is written in slow waltz time as most appropriate to the romantic and tender spirit of the lyric.

MITZI SAILS JUNE 2

Mitzi will close with "Minnie and Me," at the Colonial Theatre, Boston, in two weeks, and will sail for Europe on the *Majestic*, on June 2. The company of "Minnie and Me" have been re-engaged by Henry W. Savage, and the musical comedy will be brought into New York with Mitzi in September.

HUNTER NOT FOR MORRISON'S

Frank Hunter will not work at Morrison's Rockaway this Summer. Hunter is with his tab on the Coutts Circuit and working at Fulton, N. Y., the last half of this week. He was laying off the first half and jumped into New York Monday to call off the Rockaway deal.

NOT "THE FOLLIES" JESSIE REED

Jessie Reed of the "Follies," who recently was divorced from Dan Caswell, scion of a wealthy Cleveland family, desires it to be known that she is not the Jessie Reed who recently brought suit for divorce against Lew Reed, a vaudeville actor.

DANCERS SIGN FOR ROAD HOUSE

Addison Fowler and Florenz Tamara, dancers, have been engaged as a feature attraction for a limited run at Bongovannis Million Dollar Road House at Wildwood, Pennsylvania, in a big summer revue which will open May 21.

ROOSEVELT THEATRE SOLD

CHICAGO, May 12.—The Roosevelt Theatre, one of the finest of the new theatres in the loop, was sold to Frank J. Godsol, president of the Goldwyn Pictures Corporation for \$1,866,327.00. Mr. Godsol has been half owner of the Roosevelt, the other half belonging to Ascher Brothers.

The theatre is now operated by Balaban and Katz under a five year lease which went into effect the first of May, 1922, at a rental of five thousand dollars a week and one-half the net profits annually.

The Roosevelt, the second finest theatre on State street was erected at a cost of \$1,050,000 and the cost of the land was \$1,250,000, making a total of \$2,300,000, a figure much higher than the price obtained.

The Ascher Brothers operated this house only for a brief period and under the Balaban and Katz lease the Roosevelt has paid off sundry fourth mortgage notes and more than \$200,000 of a second mortgage held by B. K. Goodman.

Incumbrances against the property when the deed was filed Thursday totaled \$1,388,119.52, exclusive of a reported \$400,000 in fourth mortgage notes held by a loop bank.

The Roosevelt has a seating capacity of only 1,700 and under the Balaban and Katz management has been playing feature pictures for periods of from two to four weeks. Mr. Godsol bought the Roosevelt as a personal investment, not as head of the Goldwyn Pictures Corporation.

"TOO PRETTY" ACTRESS SUES

Evelyn Carrington, who ten years ago was dismissed from a musical comedy company by Arthur Hammerstein because she was "too pretty" for the part and known in private life as Mrs. Evelyn Carrington Short, was the plaintiff last week in the Supreme Court in a \$50,000 alienation for affection suit she brought against Mrs. Laice Henley and her husband David Henley.

Mrs. Short charges that Mrs. Henley won the affections of her husband, David Carrington Short, and that when the plaintiff asked Mr. Henley whether he did not object to his wife's alleged conduct said he "liked a woman with a little devil in her." No decision has been rendered as yet.

MILLS BRANCH IN ATLANTIC CITY

Irving Mills, of Jack Mills, Inc., is completing an extensive trip through the Middle West this week and is expected back to make arrangements in a few days for the opening in Atlantic City of a branch office for the concern.

The office will be in the nature of a bungalow, with pianos and many conveniences for the members of the local staff, as well as visiting vaudeville artists. A Maxwell car will be at the disposal of the Atlantic City staff, the auto having been on duty at the New York office until replaced last week by a Buick sedan.

JOE MARKS FOR CARROLL REVUE

Jos. Marks, late star of William S. Campbell's "Youthful Follies," which played the Columbia Circuit, has signed to play one of the principal roles in the new Earl Carroll Revue, "Vanities of 1923," which opens at the Carroll Theatre early in June. Marks was with Campbell for three years, who at the time of signing him paid \$3,000 for his release from a previous contract.

"DEW DROP INN" FOR ASTOR

"Dew Drop Inn," formerly called "In The Moonlight," "Under the Bamboo Tree," and "The Pink Slip," in which the Shuberts are featuring James Barton, will open at the Astor Theatre on May 15. "Lady Butterfly" will leave that theatre on Saturday night and be readied for a Chicago engagement.

LETTER LIST

LADIES		
Bates, Mrs. E.	Mantell, Dotty	Kohler, T.
Bellamy, Joseph	Mantell, Goldie	Lavin, Chas. W.
Bonita, Mlle.	Hart	Jr.
Brandon, Belle	Martin, Mrs.	Layden, John R.
Brennan, Kathleen	Frank	Mansell, Harry
Carette, Bessie M.	McManus, Mrs.	McAllister, Rich
Chapman, Billie	George	McDermott, Billy
Clark, M.	Meadows, Frances	Nordstrom, Leroy
Conroy, Mary	Morgan, R.	Pandor, Billy
Costello, Inez	Peterson, Nellie	Posty, Walter A.
Courtney, Mable	Roberts, Nellie	Saunders, Alexan-
Davidson, Mrs.	Rostelle, Marie	der
De Wolf, Gloria	Stuck, Hilda M.	Shewidan, J. J.
De Young, Madge	Wallace, Mildred	Stanley, Stan
Georgette, Miss	Washington, Fannie	Stillman, Mr. A.
Hall, Ruth E.		Mrs.
Kelley, Peggy	GENTLEMEN	Twedy, John P.
Kirby, Zita Lyons	Foster, Wilbur	Udell, Charles E.
La Barr, Bernice	Fraser, Gordon	Van Fleet, B. W.
Leroy, Mary	Galvin, Wm. H.	Wainwright, Wm.
	Hill, John J.	Watkins, G. M.
		Weir, Jack & Tommy

HOPKINS TO CURTAIL PRODUCTION

The advance guard of announcements that producers will curtail production next season on account of the strained relations existing between the Producing Managers' Association and the Actors' Equity Association, which might bring about hostilities between the two organizations about June 1st, 1924, was made by Arthur Hopkins, upon his return from Europe last week, when he announced that he would curtail his activities in producing to a great extent next season.

Hopkins stated that he did not make the announcement with the intent that his policy will mean tremendous loss to the theatre. He said that it was merely the expression of personal discouragement that the forces which control the theatres can't get along peacefully. Therefore, as an independent producer, he claims, he dislikes to launch into the future with any producing plans which would certainly be menaced and possibly extinguished by the closing of theatres in case the present P. M. A.-A. E. A. agreement is not renewed.

At present his plans for next season are to have John Barrymore appear in New York in Hamlet and then tour the principal cities, after which Barrymore and his company will be sent to England and France for a brief engagement. Ethel Barrymore will probably have a new play to appear in at the Longacre Theatre for which Hopkins holds a lease. He will also produce two new Eugene O'Neill plays, "The Fountain" and "Welded" and "Earthly and Heavenly Love" by Ferenc Molnar.

MELO-DRAMA TO RETURN

CHICAGO, May 12.—"It looks like a revival of blood and thunder," wrote Lincoln J. Carter to Ralph T. Kettering, after a recent visit to New York. "The craze for mystery plays paves the way to a return to melodrama. The time is coming, he argues, when bookings can be obtained for a fairly good play. The trouble is now that if one submits a play on old lines it is ridiculed because it is old and if one is submitted along new lines the hair is scared off of the producers."

MUSICALIZING "NOT SO LONG AGO"

F. Ray Comstock is planning to launch a musical comedy version of Arthur Richman's play, "Not So Long Ago." Richman is supplying the libretto, while Joseph McCarthy and Harry Tierney will do the lyrics and music. Unless present plans miscarry the piece will be placed in rehearsal next month and will be brought to a metropolitan theatre in July.

"OPEN GATE" NEW MacGREGOR PLAY

Edgar J. MacGregor, in collaboration with Tudma Bursere, has completed a new play, entitled "The Open Gate," which he anticipates producing for an early summer tryout.

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1736—Three Renards—Act.	1744—Harvey Sanford—Poems.
1737—Merris & Bernard—Song.	1745—Lou Attell—Song Title.
1738—Perry Glass—Song Poems.	1746—Anton Lada—Orchestra Titles.
1739—Reed & Blake—Material.	1747—Donna Darling—Song.
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1741—Brian M. Jewett—Title.	1749—Thomas Sigurdson—Lyrics & Music.
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